MYSORE GAZETTEER

COMPILED FOR GOVERNMENT

VOLUME II

PART I

EDITED BY

C HAYAVADANA RAO BA BL

Fell to Unic estly f Mysore
Edit r Mysore Econ mic Jour al Bangalore

NEW EDITION

BANGATORI PRINTED AT THE GOVERNMENT LEUSS 1930



PREFACE

THIS Volume, forming Volume II of the Mysore Gazetteer, deals in a comprehensive manner with the History of Mysore A two fold plan has been adopted in the treatment of this subject. In view of the progress of archeological research in the State during the past forty years, occasion has been taken to deal in an adequate fashion with the sources from which the materials for the reconstruction of its ancient history are derived. The information scattered in the Journals of the learned Societies and Reports on Archæology has been carefully sifted and collected under appropriate heads Among these are Engraphy, Numericatics, Sculpture and Painting, Architecture, etc The evidence available from these different sources has been brought together to show not merely their utility in elucidating the history of Mysore during its earliest times, for which written records are not available, but also to trace, as far as may be, with their aid, periods of history which would otherwise be wholly a blank. In dealing with that part of the history of Mysore for which written records are to any extent available, a more familiar plan has been adopted. It has been divided into periods

and each period has been treated under convenient sub-heads.

No person who writes on the history of Mysore can do so without being indebted to Mr. B L. Rice, CIE of Mr. R A. Naiasimhachar, MA., whose laborious research in the field of Archeology has won for them a more than Indian reputation. The present Volume owes much to their scholarly The learned and erudite Reports of the Southern and Western Cricles of the Archeological Survey of the Government of India, have also been made full use of The time has long since past when the history of the Chola, Hoysala, Vijayanagar and other dynasties with which Mysore had much to do in the past, could be written from the inscriptions relating to them found only within the present limits of Mysore, Madias, or Bombay. But for the help derived from all these different sources, a great many points in the early history of Mysore, if not of the whole of India south of the Vindhyas, would remain for ever unsolved attempt has been made with the aid furnished by these materials to save research from becoming a mere mechanical registration of records In treating of the more recent period, the records of Fort St George, which have been made available by the enlightened generosity of the Government of Madias, have been largely laid under contribution. Indeed, it might be remarked, that almost every period of Mysore history has been re-written in the light of new facts made available by research within the past four decades. Occasion has been talen to correct certain errors that had crept into the last edition of this work in connection with the account of the reign of His Highness Sri Krishna rija Wodeyar III. The present version is based on the original documents now available in regard to it. These will be found quoted in the text of this volume in the proper places. It is carnestly to be hoped that the myth of mal administration that has for some time gathered round the name of this historic personage will now be dissipated for good and ever

As in the previous Volume, footnotes have been avoided, the authorities being quoted, wherever required, in the body of the text. In regard to spelling of place names, the spelling authorised by the Government of His Highness the Maharaja of Mysore has been generally adopted, the only change being the substitution of the mark of length (—) for the accent (') over long vowels

The chapters forming this Volume have been for the most part drawn up by the Editor. The revised sketch of the section relating to "Kannada,' included in Chapter IX. "Literature,' is from the pen of Rao Bahadur R. A. Narasimhachai, w. It brings up to date the account of Mr. Rice in the last edition. The section on "Persian and Hindustani' in this chapter has hall the benefit of revision at the hands of Mr. A. K. Syed Taj Peeran. Saheb, B.A., Chairman. Board of Studies in Persian and

Urdū, in the Mysore University. Material help has been rendered by Mr. P. R. Krishnaswami, M.A., in the drafting of the Chapter on "Mysore in Modern Literature." The late lamented Rao Bahadur H. Kiishna Sastii, B.A. Epigraphist to the Government of India, obligingly read through in proof the greater part of this Volume His suggestions have proved invaluable.

In the preparation of the Index, care has been taken to make each entry comprehensive.

Full acknowledgments to various writers on the different topics dealt with in this Volume will be found in the Bibliography given at the end of each Chapter. It is hardly to be expected that in controversial points, especially in regard to the dates and periods of rule of the Kings of the Ganga, Pallava and other ancient dynasties, the views expressed in the sections dealing with them, will command universal acceptance. But it is earnestly hoped that critics will concede that no pains have been spared to provide them with the necessary data for readily checking the conclusions arrived at.

This volume is, for the sake of convenience of handling, bound in four separate Parts The Index will be found at the end of Part IV.

Bangalore, 12th May 1930

C HAYAVADANA RAO,

Editor

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THE MYSORE GAZETTEER

VOLUME II

HISTORICAL

CHAPTER I

SOURCES AND PERIODS OF MYSORE HISTORY

THE history of Mysore is the history of the Lingdom of Sources of Mysore both in respect of its internal affairs and in history regard to its dealings with States with which it has during the course of ages come into contact It includes not only accounts of its wars but also of its friendly relations with different States near and far and of its commercial or other intercourse with them. Likewise it includes some account of the life and activities of the people living in it that is to say the daily life they led the works of utility and art they produced and the literature they brought into existence. It however does not include any account of how primeral man came to exist in Mysore what his original home or habitat was, when he came to be in Mysore what life he led in it or under what circumstances he spread himself out into neigh bouring regions This part of the history of Man in Mysore rightly belongs to its Pre history and will be only lightly touched upon here Such details as could be

gleaned from his existing remains, as found within the present limits of the State and in the adjoining areas, will be found mentioned in Vol I ante, Chapter VI, (Ethnology and Caste) Nor does history, strictly speaking, include any account of the immediate ancestors or predecessors of the peoples who appear in history, about whom our written records speak in uncertain and hazy terms and of whom we can learn anything at all only from legends and tales that require much elucidation by the help of the spade. This part of history has been rightly termed Proto-history and its period lies between Pre-history and History proper. Of the Proto-history of Mysore, as much as can be gathered from ancient records and vouched for by some tangible evidence, will be found mentioned below.

The sources of Mysore history proper fall under the two heads of Written Records and Antiquities, or the actual extant remains of ancient times, whether temples, tombs or other buildings, excavations, sculptures, pictures, vases, or other productions of art These Antiquities exist in the places in which they were originally set up, where they may be seen in situ at the present time, or in one or other of the Museums (at Bangalore and Madras chiefly), to which they have been removed in recent times, partly for their better preservation and partly for purposes of general study and comparison, or finally in private collections, where they are for the most part maccessible to those interested in their study Within the past fifty years or so, the Government of Mysore have taken special pains to collect in one general work—called the Epigraphia Carnatica—a description or representation of all these various remains An account of the work done in this direction will be found in Vol IV, Administrative, Chapter VIII (Section Archæological Survey) The very vastness of the material collected in the twelve

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volumes forming this monumental series will show the inconceivably varied character of the antiquities to be found in the State. I urther research since the publi cation of this series has shown that thes volumes do not by any means exhaust the remains to be seen in the State. The Annual Reports of the Misoro Archaeological Department bear elequent testimons to this fact. In this field of work no two scholars have exinced greater interest or rendered creater service to the State or to scientific research than Mr. Rice CII the first moneer and Praktanayumarsa Vicha Lebana Rao Bahadur R Narasumbachar Ma successor

The other source of Mysore history mentioned above Writt n Il retten Records is not only more copious but also more important than Intiquities. It consists of two main classes of documents -firstly, inscriptions on public monuments generally contemporary with the events recorded in them and secondly the worl's of ancient or modern writers As already stated inscriptions found in the State have been collected with the other antiquities mentioned in the I pigraphia Carnutica and in the Annual Reports of the Mysore Archmological Department Inscriptions are among the most ancient kind of written memorial extant in this country As in I gipt Assyria Persia Greece and in other lands historical events of importance have been from time to time recorded in this State on hard and durable materials capable of lasting hundreds or even thousands of years and in many cases continuing to the present day. The ancient history of Mysore—and much of India generally—has been hile the histories of Egypt and Assyria reconstructed from the inscriptions collected and deciphered during the past half a century by competent scholars Their intrinsic value will be readily perceived when it is said that but

for them a good part of the early history of Mysore—and of India generally—would be a blank

Legends appearing on coins are a special class of inscriptions. In Mysore, they have proved invaluable for the light they throw on obscure points of history. The information derivable from authors, especially contemporary authors, being in the earlier times scanty, the importance of this source of history can be readily imagined. Their use, however, is not in any sense restricted, but extends over as much of the historical field as can admit of numisinatic treatment. This point will be further elucidated below.

The "Books" from which history can be learnt are of two kinds—(a) ancient, and (b) modern Of ancient books, it may be remarked that none relating directly to the history of Mysoie have come down to us But there is a vast literature in Kannada that remains yet to be carefully studied and which ought to yield valuable results to the historical inquirer. A preliminary survey in the shape of a Life of the Kannada Poets (Karnātaha Kavicharite), has been issued by the late Mi Naiasimhachai and Piāktanavimaisa Vichakshana Rao Bahadui R Naiasimhachar, but there is yet a great deal to be done by competent scholars before the matter in them can be made readily available to the historical student A few literary works discovered in the State and containing historical matter of value relating to some of the more prominent dynasties that bore rule over Mysore, may be mentioned here Sayana's Alankara Sudhanidhi (14th century) supplies valuable information about the Vijayanagai King Sangama II, son of Kampana, and his minister Sayana The verses in it are all in praise of Sāyana himself We gather from it that Sangama II was a posthumous child and was taught by Sāyana from 11

his childhood During his infancy, Sayana was practi cally his Regent and as such marched against one Champanarendra and defeated him Sangama II we are told attacked Garudanacara and defeated its king Mahisura narapati rijaya which sketches the triumphs of Mysore kings incidentally furnish a some account of the Univariager kings. For instance it is stated that on the death of Achauta Raya his son Venketa suc ceded him on the throne As he died childless Krishna Raya 6 son in law Rama Raya became line. He was it is stated addicted to lust and Lambling and dishonoured his religious precentor. This was the Runa Riva who lost the battle of Tablesta in 156; which led to his own death and the destruction of Vijayanagir In Lakshinanachurya's laidyarajarallabha a Sinskrit work of the 15th century we have an account of the Vijayana, ar kings down to Bukka II son of Harihara II who ruled in the beginning of the 15th century | The author styles himself the Prinachurya (i.e. Soul preceptor) of Bul ka II Soba masone a kannada poem of the 15th century consists of a number of romantic stories by Depa son of Kampa II the Vijayanagar King Rajanripacharita a Kannada poeui furnishes us with an account of the Mysore hing Raja Wodevar Besides his own works we have for Arishna Raia Wodesar III Sriniva a Kavi s Arishnanripa jayotl arsha which apart from its merits as a help to the historical student deserves notice for the reason that it is written in such a way that with a little change in punctuation it becomes either a Sanskrit or a Kannada work Chikka Deva Raja's Sansl rit work Sachchhudracharanirnaya gives a lengthy account of his several conquests A Lelugu poem by an unknown author of the 17th century gives an account not only of his conquests but also furnishes details about the personality of Chikka Deva Raja Maisara doregala vamsavali is a small Kannada poem by an unknown Jain author who lived in the 19th century It begins with the Hoysala and Vijayanagar kings and ends with Krishnarāja Wodeyai III Of minoi dynasties in Mysore, we get an account of the chiefs of the Keladi family in Vēnupura Kshatriya Vamsāvali, a Kannada prose work of the 19th century, and in Māgadi Kempegaudara Charitre and Hulikallu-samsthānīkara Charitie, the accounts of the Yelahanka and Hulikal chiefs In Vīrabhadra Vijaya by Ekāmra Dīkshita, who lived in the 17th century, we have details about the dynasty Māgadı Kempegauda belonged which Dīkshita was the Court poet of the Yelahanka chief, Mummadı Kempa Bhūpāla Among works directly bearing on history, particularly Mysore history, may be mentioned Kanthīrava Narasa Rāja Charita, by Nanja Kavı, and Kanthīrava Narasa Rāja Vijaya, by Gövinda Vaidya, both dealing with that king's leign (1638-1659), Dēva Rāja Vijaya, a metrical history of the reign of Dodda Dēva Rāja (1659-1672) by Channarāya, Chikka Dēva Rāja Yasōbhūshana and Chikka Dēva Rāja Vamsāvalı (1672-1704) by Tırumalıengar dealing with the reign of Chikka Dēva Rāja Wodeyar, and Maisūru Arasugala Fūrvābhyudaya, generally with the kings of Mysore, by Nagar Puttarya (1713) The last of these was one of the main authorities used by Col Wilks in writing his History of Mysoor Chikka Deva Raja's Chikka Dēva Kāja Bınnapam (or Kıng Chıkka Dēva Rāja's Petition), a religio-philosophical work, gives elaborate descriptions of his territorial conquests. His minister Tirumaliengar in his Apratima-Vira-Charitra (or History of a Peerless Hero), a work on thetotic, furnishes much that is of interest about his royal patron Modein works embracing the whole range of Mysore history there are none, excepting Col Mark Wilks' Historical Sketches of the South of India in an attempt to trace the History of Mysoor This work, a standard authority, deals with the

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period commencing from about the beginning of the 16th century and ending with the fall of Scringapatam in

1799

The field of Mysare history may be mapped out into tenote-

History -The History of the Mysore

the following convenient periods for purpo es of study - litter Parly History from the earlies times to the founds tion of the Vijayanacar Monarchy in 1336 A D

Ħ Medieval History from the foundation of the Vijayanagar Monarchy to its end in 1969 VD

Modern

lines from the fall of the Vitay magar Monarchy to modern This period may be further sub-divided into

(i) Period of I spa non -To the conquest of 5 ringages in and the apal i ne ti Asjaran -ar bie roy from it in 1610 4 fb by likja Hod yer

(ii) I mad of Co olidate -Tothede thet Chika Dera Hills Wed yar in 1"01 A D

(iii) I reed of Lauryation -To the death of Tipu Sultan and the fall of Seriograpatary in 1 .0 A D

(iv) I ried of It a cred n -To the a sumption of the Government by the

Mysore Commission in 1831 A D

(v) Period of the Muse c Commission -To the Rendition of the State to the Mysore Royal Bouse in the person of Chamar in Modeyar in 1691

(vi) Post Il ad tion Period -To the present time including the relen of hrishpar i Woder r 15

CHAPTER II

PRE-HISTORY AND PROTO-HISTORY OF MYSORE

Mysore

Pre history of THE Pre-history of Mysore belongs more properly to Vol I, Chapter VI (Ethnology and Caste), to which reference may be made Palæolithic remains found in the State show that man was resident in the State in He was apparently a rude personthose very early times age whose remains consist of chipped stone implements His descendants died out, it is inferred, at a low stage of culture. Long after him came another race, whose remains are also to be found in the State. the people of what is called the Neolithic Age. They polished stone, made pottery, and drilled stone and other hard materials Their implements were still predomi-The direct descendants probably of nantly stone ones. these people were the people of the Iron Age, whose remains are found widely scattered over the State this Age, stone implements were almost entirely displaced by non ones, the art of nron smelting was widely known and practised. Wheel-made pottery was also in general use and metals other than iron began also to be The arts generally made great progress during this period. From the people of this Age are descended the present inhabitants of the State and generally of Southern India, throughout which their remains have been discovered

Proto-history of Mysore Vedic Gods

Opinion regarding the events mentioned in the Vēdas, Epics and the Puranas is so diverse, even among scholars, that it is difficult to draw any safe deductions, with any pretensions to finality, from them. The Vedic gods have been explained hitherto on the basis of the Solar or Vegetation theories which alto_ether rule out any suggestion of a huma norm in to them Dr Barnet among recent writers however has propounded the theory that some at least of the Velic gods represent spirits of real persons. Thus Indra (log 1 cda IV XIII) he conceives of as simply a hero in the far away yers likely he was once a chieftain on earth The story of his great deeds to fascinated the imagina tion of men that they worshipped his memory and at least rused him to the rank of a chief god according to Barnet an epir hero and typical warrior He sees a kernel of heroic leaend in the story of Indra s slaving of Vritra it is at bottom he says a tale relating how Indra with a hand of brave fellows stormed a mountain hold surrounded by water in which dwelt a wicked chieftain, who had carried away the cattle of his people. Similarly in Arishna who is briefly referred to in the Chhandogya Upanishad (m. 17) Barnet sees a real Lebatrica hero Omitting the miraculous elements that have gathered round him he would accept the following outline of Arishna s life - Krishna a father Vasudeva and his mother Deval i were prievously wronged by Devaki a cousin Ivamsa v ho usurped the royal power in Mathura and endeavoured to slav Ivrishna in his infancy but the child escaped and on growing to manhood killed Kainsa But Kamsa had made alliance with Jaras indha King of Magadha who now threatened Krishna so Krishna prudently retired from Mathura and led a colony of his tribesmen to Dyaraka on the western coast of Kathiawar where he founded a new State There seems to be no valid reason remarks Barnet for doubting these statements Sober history does not reject a tale because it is embroidered with mythic tales and fiction the growth of the Krishna legend we see his religion

spreading and he himself regarded "as a half-Divine hero and teacher, and worshipped under the name of Bhagavān," the Lord", and in association with other half-Divine heroes. We see him becoming identified with old gods, and finally rising to the rank of Supreme Deity whose worship he had himself taught in his lifetime, the Brahma of the philosopher and the Most High God of the theists. As has happened many a time, the teacher has become the God of the Church"

Mehabharata Leroes

Similarly, the Mahābhārata is made to yield some The Great War, Barnet says, marks an epoch "It came," in his opinion, "at the end of what may be called the pre-historic period and was followed by a new To be strictly correct, we must say that the age which followed the Great War was not new in the sense that it introduced any startling novelties that had been unknown previously, but it was new in the sense that by the Great War India speedily became the India that we know from historical records. A certain fusion of different races, cultures and ideals had to take place in order that the peculiar civilization of India might unfold itself; and this fusion was accomplished about the time of the Great War, and partly no doubt by means of the Great Wai, some ten centuries before Christian era" pointing out the important part played by Krishna in the War, as the charioteer of Arjana, one of the Pandava brothers, he says that Vishnu was first identified with Niciyana and then both were equated with Krishna Of Narayana, he remarks -

[&]quot;Probable the name really means what naturally it would not, is man of the Nara family", that Nārāyana was are nother Divine or Deified Saint, a Rishi, as the Hindus work of the Hard somehov he became identified with Viscouries the Universal Spirit. This theory really is not by the transfer will a, at first it may seem to be. Divine



to his city The Kishkindhā-kānda tells of Rāma's pursuit of Ravana and his coming to Kishkindha, the city of Sugiīva, the king of the apes, who joined him as an ally in his expedition, and the Sundara-kanda describes the march of their armies to Lanka, which is identified with Ceylon, and their crossing over the straits Then comes the Yuddha-kānda, which nairates the war with Rāvana, his death in battle, the restoration of Sīta, the return of Rāma and Sīta to Ayōdhya, and the crowning of Rama in place of Dasaratha, who had died of grief during his exile Finally comes the Uttarakānda, which relates that Rāma, hearing some of the people of Ayodhya spitefully casting aspersions on the virtue of Sīta during her imprisonment in the palace of Rāvana, gave way to foolish jealousy and banished her to the hermitage of Valmīki, where she gave birth to twin sons, Kusa and Lava, when these boys had grown up, Vālmīki taught them the Rāmāyana and sent them to sing it at the court of Rāma, who on hearing it sent for Sīta, who came to him accompanied by Vālmīki, who assured him of her purity, and then Sīta swore to it on oath, calling upon her mother the Earth-goddess to bear witness, and the Earth-goddess received her back into her bosom, leaving Rāma bereaved, until after many days he was translated to heaven

Such is the tale of Rāma, as told in the Vālmīki-Rāmāyana—a clean, wholesome story of chivalry, love and adventure—But clearly the Vālmīki-Rāmāyana is not the work of a single hand—We can trace in it at least two strata—Books II—VI contain the older stratum, the rost is the addition of a later poet or series of poets, who have also inserted some padding into the earlier books. This older stratum, the nucleus of the epic, gives us a picture of heroic society in India at a very early date, probably not very long after the age of the Upanishads, perhaps we shall not be far wrong, if we say it was

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composed sometime before the fourth century BC In it Rama is simply a hero miraculous in strength and good ness, but nevertheless wholly human but in the later stratum-Books I and VII and the occasional insertions in the other books-conditions are changed and Rama appears as a god on earth a partial incarnation of Vishnu exactly as in the Bhagarad Gita and other later parts of the Mahabharata the hero Arishna has become an incarnation of Vishnu also The parallel may even be traced further Krishna stands to Ariuna in very much the same relation as Rama to his brother Linkshimanaa greater and lesser hero growing into an incarnate god and his chief follower This is thoroughly in harmony with Hindu ideas which regularly conceive the teacher as accompanied by his disciple and abhor the notion of a voice crying in the wilderness indeed we may almost venture to suspect that this symmetry in the epics is not altogether uninfluenced by this ideal This however, is a detail the main point to observe is that Rama was originally a local hero of the Solar dynasty a legendary king of Ayodhya and as the Puranas give him a full pedigree there is no good reason to doubt that he really existed once upon a time But the story with which he is associated in the Ramayana is puzzling. Is it a pure romance? Or is it a glorified version of some real adventures? Or can it be an old tale perhaps dating from the early dawn of human history re adapted and fitted on to the person of an historical Rama? The first of these hypotheses seems unlikely though by no means The second suggestion has found much favour Many have believed that the story of the expe dition of Rama and his army of apes to Lanka represents a movement of the Arvan invaders from the North towards the South and this is supported to some extent by Indian tradition which has located most of the places mentioned in the Ramayana and in particular has identified Lanka with Ceylon In support of this, one may point to the Iliad of Homer, which has a somewhat similar theme, the rape and recovery of Helen by the armies of the Achæans, the basis of which is the historical fact of an expedition against Troy and the destruction of that city But there are serious difficulties in the way of accepting this analogy, the most serious of all being the indubitable fact that there is not a tittle of evidence to show that such an expedition was ever made by the True, there were waves of emigration from Arvan centres southward in early times, but those that travelled as far as Ceylon went by sea, either from the coasts of Bengal or Oussa or Bombay. Besides, the expedition of Rāma is obviously fabulous, for his aimy was composed not of Aryans, but of apes All things considered, there seems to be most plausibility in the third hypothesis Certainly, Rāma was a local hero of Ayodhya, and probably he was once a real king, so it is likely enough that an old Saga attached itself early to his memory And as his fame spread abroad, principally on the wings of Valmiki's poem, the honours of semi-divinity began to be paid to him in many places beyond his native land, and about the beginning of our era he was recognized as an incarnation of Vishnu sent to establish a reign of righteousness in the world Southern India, this cult of Rāma, like that of Krishna, has for the most part remained subordinate to the worship of Vishnu, though the Vaishnava church there has from early times recognized the divinity of both of them as embodiments of the Almighty But its great home is the North, where millions worship Rāma with passionate and all-absorbing love

The other and more orthodox view may be stated in the words of Dr Macdonell, who writes thus —

"The plot of the Rāmāyana thus consists of two distinct parts The first, ending with the return of Bharata to Ayodhya

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has every appearance of being based on historical tradition for Ikshvaku. Dasaratha and Rama are the names of mighty kines mentioned even in the Rig Lida though not connected Nor is there a mythological background or anything fabulous in the course of the narrative. The second part is entirely different in character for its basis is mythological and the story is full of marvellous and fantastic incidents has commonly been regarded as an allegory representing the first attempt of the Aryans to conquer the South or to spread their civilization over the Deccan and Cevlon. In no part of the ence however, is Rama described as establishing Arvan dominion in the South or even as intending to do so Rama s expedition ever represented as in any way affecting the civilization of the South The poet knows nothing about the Decean except that Brahman hermitages are to be found there Otherwise it is a region haunted by the monsters and fabulous beings with which an Indian imagination would people an unknown land. The second part of the enic is thus probably an outcome of Indian mythology Sita appears in Vedic literature as the Turrow personified and is accounted the wife of Indra the god of rain. Rama her husband is probably no other than Indra his conflict with Rayana corresponding to the Vritra myth of the Rig Vēda

The difference between the two views is not great though it must be observed that Dr Barnet sheds off the personages mythological aspect of the earlier theory and sees in the hero of the epic a real historical personage who once ruled over Avodhya Certain other versions of the enic will be referred to below. It will suffice here to add that though the author of the epic knows not the South and does not state that Rama led an expedition to it with a view to establishing an Aryan dominion in it it is not denied that he has heard of it as containing Brahman hermitages amidst surroundings not very congenial to the modes of life led by ascetics Among these ascetics was Agasthya with whom the South is closely connected An attempt will be made, in so far as it may be possible to group together below events and persons belonging to

and places

this period, and the places which local tradition connects them with.

Agasthya

Of the ishis who in the earliest times penetiated to the South, Agasthya is one of the most conspicuous The tradition that he caused the Vindhya mountains to bow down and yield him a passage, no less than the universal popular belief, seem to point him out as the foreiunnel of the last Alyan migration into the peninsula To him the Tamil race attribute their first knowledge of letters. After civilizing the Dravidians or Tamil people, he retired to a hill in the Western Ghats still named after him, and was subsequently identified with the star Canopus The ascendancy he gained over the enemies of the Biāhmans had, according to the Rāmāyana, rendered the southern regions safe and accessible at the time when Rama crossed the Vindhya lange The scene of the following grotesque and monstrous story of the exercise of his power is laid at Stambhödadhi (Kammasandıa), on the banks of the Arkavatı, near Nelamangala There Agasthya is related to have had an āshrama, and thithei came the Rākshasa biotheis, Vātāpi and Ilvala, who, having obtained the boon that they should be invulnerable to gods and giants and might assume any form at will, had applied themselves to the work of destroying the rishis Their modus operandi was as follows -Ilvala, the elder, assuming the form of a Brāhman, would enter the āshrama and invite the rishi to some ceremony requiring the sacrifice of a goat this Vātāpi, taking the form of the sheep, was sacrificed and eaten The repast over, Ilvala would exclaim "Vātāpi, come forth," when the latter, resuming his natural form, would burst out from the 11sh1, rending him asunder, and the two brothers eat him up This plan they tried on Agasthya, but he was forewained therefore, after the sacrificial meal, Ilvala as usual

summoned Vatapi to come forth Agasthya replied that he was digested and gone to thew orld of Yama Ilvala rushing to fall upon him was reduced to ashes by a glance (I or the original legend see Muir Sanstrit Pests in 115) Weber considers that the story indicates the existence of cannibals in the Decem Of Ilvala perhaps we have a trace in the village of Ilavala known to I uropeans as Yelwal near Mysore Vatapipura is the same as Badaim near Dharwar

Of other rishis tradition has it that Gautama per formed penance on the island of Seringapatam in the Cauvery, Kanna on the stream at Valur near Channa patna Vibhandaka at the Tunga at Sringeri Markanda on the Bhadra at kandeya Dattatreya on the Baba Budans besides many others in different places

The Asuras and Rākshasas who are represented as disturbing the sacrifices and decouring the priests signify says Las en merely the savage tribes which placed themselves in hostile opposition to the Brahmanical institutions. The only other actors who appear in addition to these are the monkeys which ally themselves to Rama and reader him assistance. This can only mean that when the Aryan Isha try as first made hostile incursions to the south they were aided by another portion of the indigenous tribes.

Asures and Raksl asse

Of the Asuras, traditions are preserved that Guhasura had his capital at Harihara on the Tungabhadra Hidim basura was established at Chitaldiug Bakasura near Rahman Ghar Mahishasura from whom Mysore derives its name at Chamundi, and so on The Asuras it is said being defeated by the Devas built three eastles in the three worlds one of iron on the earth one of silver in the air and one of gold in the sky. These the Devas smote and conquered the three worlds the muster of the forces for the assault in the triple city or Tripura having taken place according to tradition at the hill

of Kurudumale, properly Kudumale, near Mulbagal. Reference to a city named Tripura will befound in connection with the Kadamba kings, faither on The legend perhaps means that the indigenous tribes in the west retired above the Ghāts before Aryan invaders, and were finally subdued by their assailants penetrating to the tableland from the east, and taking the lofty hill forts

The Rākshasas appear to have been a powerful race dominant in the south, whose capital was at Lanka in the island of Ceylon The kingdom of the Vānara or monkey lace was in the north and west of Mysole, their chief city being Kishkindha near the village of Hampe, on the Tungabhadia The ancient Jain $R\bar{a}m\bar{a}$ yana, composed in Hala Kannada, gives a genealogy of the kings of either lace down to the time of Rāma's expedition, which will be made use of faither on, so far as it relates to Mysore In it we are also introduced to the Vidyādhaias, whose empire was apparently more to the north, and whose principal seat was at Rathanapura-Chakravālapura The Silahaias of Kaiahāta (Karhad), near Kholapur, are known by the name of Vidyadharas. (Di Buhlei, Vikramānka Dēva Charita, Int. 40)

Haihayas,

In order, however, to obtain something like a connected narrative of events more or less historical of these remote times, we may begin with an account of the Haihayas. Wilson imagines them to be a foreign tribe, and inclines, with Tod, to the opinion that they may have been of Scythian origin and perhaps connected with a race of similar name who first gave monarchs to China. (Wilson, Vishnu Purāna, Bk IV, ch xi, last note, Tod, Annals of Rajasthan, I, 36) Haihaya was also the name of a great-grandson of Yadu, the progenitor of the Yādavas They overran the Deccan, driving out from Mahishmati, on the upper Narmada (Nerbudda) a king named Bāhu,

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seventeenth in descent from Purukutsa of the solar line the restorer of the dominion of the Nagas He fled with his wives to the forest, where one of them gave birth to Sagara who became a great conqueror and paramount ruler in India Sagara is the king most commonly named at the end of inscriptions as an example of liberality in granting endowments of hand. He nearly exterminate l the Hailiavas and associated races the Sakas Lavanas Kambons Paradas and Pahlavas-but at the interces sion of his priest Vasishtha forbore from further slaugh ter and contented himself with imposing on them certain modes of shaving the head and wearing the hair to mark their degradation to the condition of out castes Eventually the Haihayas established their capital at Ratanpur (in the Central Provinces) and continued in power until deposed by the Mahrattas in 1711 AD Inscriptions have been found proving the dominion of the Hathayas over the Upper Narmada Valley as far back as the second century AD (Central Provinces Gazetteer Int 1)

At a later period Arjuna the son of Aritavirya and Parasun hence called Kartaviryarjuna (which distinguishes him from Arjuna one of the Pandu princes), was ruling over the Haihayas. On him the Muni Dattatreya had con ferred a thousand arms and other powers with which he oppressed both men and gods. He is even said to have seized and tied up Ravana. About the same time a sage named Jamadagni nephew of Visvamitra, the uncompromising opponent of Vasishtha having obtained in marriage Rēnuka daughter of King Prasenajit, they had five sons the last of whom was Rama called Parasu Rama or Rama with the axe to distinguish him from the hero of the Rāmayana. He is represented as the sixth anatar of Vishnu his axe however was given to him by Siva.

M Gr VOL II

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Jamadagni was entrusted by Indra with the care of Surabhi, the celestral cow of plenty, and on one occasion, being visited by Kāitavīiya, who was on a hunting expedition, regaled the Raja and his followers in so magnificent a manner as to excite his astonishment, until he learned the secret of the mestimable animal possessed by his host. Impelled by avarice, he demanded the cow, and on refusal, attempted, but in vain, to seize it by force, casting down the tall trees surrounding the hermitage On being informed of what had happened. Parasu Rāma was filled with indignation, and attacking Kāitavīlyāljuna, cut off his thousand aims and slew him His sons in return killed Jamadagni, in the absence of Parasu Rāma Wheleupon Rēnuka became a Sati, by burning herself on her husband's funeral pyre With her dying breath she imprecated curses on the head of her husband's murderer, and Parasu Rāma vowed, after performing his father's funeral obsequies, to destroy the whole Kshatriya race There is little doubt that the so-called cow was a fertile tract of country. such as Sorab (literally Surabhi), where the scene of this transaction is laid, is well known to be The story. however, is differently related in the Mahābhārata, but with too unnatural and improbable circumstances sequel is the same

Having twenty-one times cleared the earth of Kshatriyas, he gave her at the conclusion of an asvamēdha, a rite, whose performance was a sign of the consummation of victory, as a sacrificial fee to Kasyapa, the officiating priest; who, in order that the remaining Kshatriyas might be spared, immediately signalled him off with the sacrificial ladle, saying, "Go, great Muni, to the shore of the southern ocean. Thou must not dwell in my territory" Parasu Rāma then applies to Sagara, the ocean, for some land, and compels it to retire, creating the seven Kōnkanas, or the maintime regions of the

western coast whither he withdraws to the Mahendra mountain. The I arth who finds it very inconvenient to do without the Kybatriyas as rulers and kings appeals to Kasyapa who discovers some scions of royal houses that have escaped the general massacre of their face and instals them.

This prodigious legend in which the mythical type of Brahmanism is clearly enough revealed as arraved in opposition to the military caste is by tradition connected with many parts of Mysore. Sorab taluk is the Surabhi which was Jamadagnis pos-ession. The temple of Renulai existing to this day at Chandragutti is said to mark the spot where she burnt herself on the funeral part of her husband and that of Kolahalamma at Kolar is said to have been creeted in her honour from Kartavir yarjuda having there been slain. The colloque with Sagara is said to have been near Tirthahalli. At Hire magalur (in Kadur District) is a singular memorial in the temple of Parasu, the axe of the hero, and its ancient name of Bhurgavapuri connects the town with him as being a descendant of Bhrigu.

Our history has next to do with Rama—called by way Rama, of distinction Ramachandra—the hero of the Ramayana and the seventh acatar of Vishnu On his way home after winning Sita by breaking the bow of Siva he is strangely enough said to have been encountered by Parasu Rama who required him to break a bow of Vishnu which he produced This Rama did and at the same time destroyed Parasu Rama s celestral abode. The story of Rama—a Kshatriya but obedient to the Brahmans of the solar line the son of Disaratha King of Ayodhya (Oudh)—and of the abduction during their wanderings in the Dandaka forest of his wife the fair Sita by Ravana the Rakshasa king of Lanka in Ceylon is too well known to need repetition here. To this day not an

incident therein has abated in interest to the millions of India, and few parts of the land but claim to be the scene of one or other of its adventures. Without stopping to dwell on the romantic episode, which will be found in the history of the Kadur District, of Rishya Sringa, to whom indirectly the birth of the hero is ascribed, it is evident that Rāma's route from Panchavati or Nasik, at the source of the Godāvari, to Rāmesvara, on the southeastern coast opposite Ceylon, would naturally lead him across the table-land of Mysore

All accounts agree in stating that the first news Rāma received that Ravana had carried off his wife to Ceylon, was conveyed to him while at the court of Sugrīva, the King of Kishkindha, and that with the forces here obtained he accomplished his expedition and the recovery of Sīta He first met Sugrīva, then dispossessed of his kingdom, at the sources of the Pampa or Tungabhadra, and assisted him in recovering his throne The former region, therefore, would be in the Western Ghats, in Kadur District, and the situation of Kishkindha is generally acknowledged to be on the Tungabhadia, north of Mysore, near the village of Hampe, where in modern times arose the cities of Anegundi and Vijayanagai The Brāhmanical version of the Rāmāyana, as contained in Vālmīki's famous poem, describes the races of this region as $V\bar{a}naras$ and Kapis, or monkeys But the Jain Rāmāyana, previously referred to, calls Kishkindha the Vānara Dhvaja kingdom, or kingdom of the monkey flag This simple device on the national standard, therefore, may have led to the forces being called the monkey aimy, and thence easily sprung all the other embellishments of the story as popularly received We shall follow the Jain version in giving the previous history of the kings of Kishkindha

Kishkindha

By the conquests of Sagara, here made a descendant of Puru, a prince named Tōyada Vāhana (the same as

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Megha Vahana or Jimüta Vahana), who had thought of marring a princess whom Sagara appropriates is driven to take refuge with Bhima Rakshasa of Lanla and the latter, being without heirs leaves to him that Lingdom as well as Patala Lanka. After many generations Dhavala Kirti arises in that line whose wifes brother Stik intha kumara being desirous of establishing a principality for himself sets out for the Lanara Dripa or monkey island where the accounts he receives of the Kishkindha hill induce him to select it as the site of his capital. He accordingly founded there the city of Kishkindha and is the propenitor of the line of kings of the monkey fing.

The successors of Srikantha Kumara in regular descent were Vairakantha Indravadha Amara Prabhu (who marries a princess of Lanka) and Kapi Ketu After several more kings whose names are not mentioned the line is continued by Mahodadhi, and his son Pratibindit The latter has two sons hishkindha and Andhraka A Scayamvara being proclaimed for Mandara Mali princess of Iditionalira on the Vijayartha parvata these princes attend as well as Vuava Simha son of Asanivega the Vidyadhara Chakravarti and Sukesha the young king of Lanka. The lady's choice falling on Lishkindha Vijava Simha is indignant and attacks him but is killed by Andhraka Asanive, a to revenge his son's death marches against hishkindha and Sukesha and takes both their kingdoms. They retire to Patala Lanka After a time Kishkindha founds a city on Madhu parvata and has there two sons Rikshaja and Suryaja Sukesha in Patala Lunka has three sons-Muli Sumali and Malyavant -who on attaining to manhood recover pos ession of Lanka Meanwhile in the Vidyadhara Lingdom, Asanivega has been succeeded by Sahasrara and he by Indra The Lanka princes with the aid of Rikshaja and Survaja attack the latter but are defeated and again lose their kingdoms, all retiring to Pātāla Lanka as before. In the course of time, to Ratnasrava, son of Sumāli, is born Rāvana, the predestined chainpion of the Rākshasa race. He regains Lanka and Kishkindha, and restores the latter to Rikshaja and Sūryaja. Vāli and Sugrīva, the sons of the last, succeed to the throne Rāvana now demands their sister in mairiage, but Vāli, being opposed to it, abdicates, and thus leaves Sugrīva alone in the government

On one occasion, Sugrīva, owing to some dispute with his wife Sutare, stays away from his capital, and during his absence, a double of himself, who most closely iesembles him, usurps his place and imposes upon all the The real Sugrīva, being in a fix, resorts to his friend Hanuman, son of Pavanajaya, king of Hanuvaia Then, hearing about Rāma, he or Hanuruha-dvīpa visits him at Pātāla Lanka, and undertakes to discover Sīta's place of confinement in leturn for Rāma's assistance in regaining his throne Kishkindha is accordingly attacked, the false or Māya Sugiīva is killed, and Sugrīva restored News having been received from a neighbouring chief that he saw Rāvana bearing Sīta to Lanka, a council is now held, at which it is resolved to send to Hanuvaia-dvīpa for Hanumān, as being of Rākshasa descent The latter arrives, and undertakes to go to Lanka as a spy and discover the truth of the report He sets out by way of Mahēndra-parvata and Dadhi-mukha-parvata and brings back tokens from Sita, Forces are at once mustered for the expedition to Lanka for her recovery. march of the army to the southern sea leads them to Vēlandha-pura, ruled over by Samudra, to Suvēlāchala, ruled over by Suvēla, and lastly to Hamsa-dvīpa, whose king was Dviparadana

The identity of the places mentioned in the foregoing account it is perhaps difficult to establish But it seems not unlikely that Pātāla Lanka, evidently, from the name,

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a city below the Ghats and belonging to the Rakshasa kingdom of Cevlon, was some place in kanara for the dominions of Rayana are said to have extended to Trichinopoly on the east and to Goharna on the west of the peninsula Hanuvara or Hanurulia delpa again is no doubt one of the islands in the large lake of Honavar or Honore near Gersoppa at the mouth of the Sharavati which forms the Gersoppi I alls. The principal island in the outer bay was fortified by Swappa Nayak of Ikkers and is now called Br ava Raja durga The north west of Mysore seems thus pretty charly con nected with an important part of Risma's expedition Local traditions less credible in character will be found noticed under the several places where they are current A spurious grant on copper plates (I C VII, Shimona 86) found at hudalur and claiming connection with Avodhva and its kings may be referred to here grant claims to be one made by the Imperor Dhar mangada son of the I mperor Rukmangada and grand son of the Imperor Hema These rulers are described as of the Surva kula or Solar race lords of Avodhyapura (Oudh) and having a flag bearing the crest of a golden The plates are said to have been discovered when digging in the ground about sevents or eights years ago. They are engraved in perfectly preserved Nagari characters and expressed in a curious mixture of Sanskrit and Marathi much of the latter part being unintelligible. The grant apparently some land to a Brahman was made by the Liperor Dharmangada when on an expedition to the south in the year Ananda Rukmangada the father of the Emperor is the famous Vaishnavite king who preferred to sacrifice his son rather than give up his I kadasi (11th Day) fast The peacock crest referred to in the giant is unknown in Mysore The Kadambas claim their origin from Mayuravarma which is accounted for by a story about a peacock

but this was not their crest. As Mi Rice remarks, the grant appears to be a fabrication and the Marāthi in it shows it to be quite modern. He conjecturally assigns it to about 1750 AD, when the Mahrattas were predominant in the part of Mysore from which this grant comes. According to tradition, Rukmāngada was the king of Sakkarepatna, in the Kadur District, and made the Ayyankere lake, for the stability of which Honbilla, still worshipped at Sakkarepatna, was sacrificed

Pāndavas

We will, therefore, proceed to the history of the Pandus, and briefly notice some of the more important events related in the Mahābhārata which tradition connects with Mysoie Arjuna, the third and most attractive of the five brothers, who by his skill in archery won Draupadi, the princess of Panchala, at her Swayamvaia, after a time went into exile for twelve years, in order to fulfil During his wanderings at this period, it is related that he came to the Mahendra mountains, and had an interview with Parasu Rāma, who gave him many powerful weapons Journeying thence he came to Manipura, where the king's daughter, Chitrangada, fell in love with him, and he mailied her and lived there three years, and had by her, a son, Babhruvāhana The locality of this incident is assigned to the neighbourhood of Chāmaiājanagar in the Mysore District, where the site of Manipura, to which we shall have again to refer, is still pointed out Manipur in Eastern Bengal, it appears, also lays claim to the story, but evidently on scanty grounds (Wheeler, History of India, 149, 425, notes)

When Yudhishthira resolved to perform the royal sacrifice called the Rājasūya, by which he proclaimed himself paramount sovereign, it was first necessary to subdue the kings who would not acknowledge him. Accordingly four expeditions were despatched, one towards each of the cardinal points. The one to the south

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was commanded by Sahadeva After various conquests he cro ses the Tungabhadra and encamps on the hish Lindba bill where Sushena and Vrishas, no the chiefs of the monkey race make friendship with him. Thence he Loes to the Cauvery and passing over to Mahishmati (Mahishur, Mysore) attacks Nila its king whom he con quers and plunders of Lient wealth. The Mahabharata in this place (Sabha Paria) makes some singular state ments regarding the women of Mahishmati. The ling Nila Raia, it is said had a most lovely daughter of whom the god Agni (Lire) became enamoured. He contrived to pay her many secret visits in the disguise of a Brah One day he was discovered and seized by the guards who brought him before the king. When about to be condemned to punishment he blazed forth and revealed himself as the god Agni The Council hastened to appease him and he granted the boon that the women of Mahishmati should thenceforth be free from the bonds of marriage in order that no adultery might exist in the land and that he would befriend the king in time of danger This description of free love would apply to the Nairs and Nambudri Brihmans of Malabar but seems misplaced in reference to Mysore It may however indicate that a chief of Malabar origin had at that time established himself in power in the south west and possibly refer to some stratagem attempted against him by Jamadagni which ended in an alliance Sahadeva was forced to conciliate Agni before he could take Mahishmati

It may here be stated that according to traditions of the Hailiayas in the Central Provinces Nila Dhvaja a descendant of Sudhyumna got the throne of Mahishmati (Mandla) Hamsa Dhvaja another son became monorch of Chandrapur (supposed to be Chanda) and a third received the kingdom of Ratanpur The two former kingdoms after the lapse of some generations were overthrown by the Gonds, and the Ratanpur kingdom alone survived till the advent of the Mahrattas (Central Provinces Gazetteer, 159.)

Sudhanva, a son of Hamsa Dhvaja, is also said in the traditions of Mysore to have been the founder of Champakanagara, now represented by the village of Sampige, near Kadaba, in Gubbi Taluk

The only actual record hitherto found of a Nīla Rāja in the south is in the Samudiagupta inscription at Allahabad, in which he is assigned to an unknown country called Avimukta (signifying freed or liberated, a curious coincidence with the story above given), and is mentioned between Vishnugōpa of Kanchi and Hairvarman of Vēngi His period, according to this, would be the fourth century (See Fleet's Early Gupta Kings, 13.)

From Mahishmati Sahadeva goes to the Sahyadii or Western Ghats, subdues many hill chiefs, and, descending to the coast, overruns Könkana, Gaula and Kerala.

The fate of the great gambling match which followed the Rajasuya, and the exile of the Pandavas for thirteen years during the last of which they were to live incognito, need not be related here, as they are generally well But an inscription at Belagami in Shikarpur tolul expressly says that the Pandavas came there after the performance of the Räjasüya – In the course of their further wanderings, the brothers are related to have lived in the Kimyaka forest, and this is claimed to be the "ild tract surrounding Kavale-durga in the Shimoga The erection of the massive fortifications on that hill is ascribed to the Pandus, as well as the Bhara and the thrown across the Tunga above Tirthahalli. The thirtienth year of eale was spent at the court of tre line Virate, in various disguises,—Bhīma as a cook, ** p. ' a on cumuch, Draupadi as a weiting-maid, etc. I've a real methods of this year are fully given in the

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here to state that Virata nagara is more than once mentioned in the Chalukya in criptions and is by tradition identified with Hanneyl a few miles north of the Sorab frontier Writing of this place Sir Walter I lliot rays. The remains of enormous fortifications enclosing a creat extent are still visible I have got a plan distinctly showing the circuit of seven walls and ditches on the side not covered by the river (W.J.L. S. VIII Also see 1 A V . 177)

We mass on to the great Assumedha or horse sacrifice undertaken by Yudhishthira which forms the subject of one of the grost admired hannada poems the Jaimini Bharata Among the conditions of this regal ceremony it was required that the horse appointed for sacrifice should be loosed and allowed to wander free for the period of one year. Wheresoever it went it was followed by an army and if the king into whose territories it chanced to wander served and refused to let it go war was at once declared and his submission enforced. In accordance with these rules. Ariuna was appointed to command the escort which guarded the horse Among the places to which it strayed three are by tradition connected with Mysore The first of these is Manipur near Chamaraianagar

previously mentioned. There appear to be several reasons for accepting this as the locality in preference to Manipur in Lastern Bengal In the version given by Wheeler Vol 1 it is stated (396) that the horse when loosed went towards the south and that its return was in a northerly direction (114) these directions would not lead it to and from Eastern Bengal but to and from South ern Mysore they would It is also said (406) that sticks of sandalwood were burnt in the Council hall of Manipur and also (408) that elephants were very excellent in that Now Mysore 1 the well I nown home of the sandal tree and the region assigned above as the site of Manipul is peculiarly the resort of elephants, within ten miles of that very site have been made the remarkably successful captures of elephants described in Vol. I of this work. The sequence of places visited by the horse after Manipul is also, as shown in the text, consistent with the identification here proposed. From the notes (149, 425) it appears that the application of the story to Manipur in Bengal is of very recent date.

Babhruvahana, the son boin to Arjuna at Manipur, had now grown up and succeeded to the thione kingdom was also in a state of the highest prosperity It was pre-eminently "a land of beauty, valour, virtue, truth " its wealth was fabulous, and its happiness, that of paradise it was filled with people, and not a single measure of land was unoccupied or waste Of Solomon in all his glory it is stated that "he made silver and gold at Jerusalem as plenteous as stones" So here "many thousands of chariots, elephants and hoises were employed in blinging the revenue, in gold and silver, to a thousand treasuries, and the officers sat day and night to receive it, but so great was the treasure that the people who brought it had to wait ten or twelve years before their turn came to account for the money, obtain their acquittal and ieturn home" One Raja confessed that he sent a thousand cart-loads of gold and silver every year merely for leave to remain quietly in his own kıngdom When the horse came near this enchanting spot the Rāja was informed of it, and, on his return from the chase in the evening, he commanded it to be brought before him The scene is thus declared —

"Now the whole ground where the Rāja held his council was covered with gold, and at the entrance to the council-chamber were a hundred pillars of gold, each forty or fifty cubits high, and the top of each pillar was made of fine gold and inlaid with jewels, and on the summits of the pillars and on the walls were many thousand artificial birds, made so

exact that all who saw them thought them to be alive, and there were precious stones that shone like lamns, so that there y as no need of any other light in the assembly and there also were placed the figures of fishes infaid with rubies and cornelisms which appeared to be alive and in motion. All round the council hall were sticks of sandal wound round with fine cloth which had been steeped in sweet seent dools, and these were burnt to give light to the place instead of lamps so that the whole company were perfumed with the odour before each one of the principal persons in the assembly was placed a vessel ornamented with levels containing various perfumes, and on every side and corner of the hall were beautiful damsels who sprinkled rose water and other odoriferous liquors. And when the horse was brought into the assembly all present were astonished at its beauty and they saw round its neck a necklade of excellent jewels, and a golden plate hanging upon its forchead. Then Rain Babbru vahana bade his minister read the writing on the plate and the minister rose up and read aloud that Rain Ludhishthura had let loose the horse and appointed \runa to be its guardian

It was resolved that Babhruvahana being Arjuna s son should go forth to meet him in a splendid procession and restore the horse but Arjuna under some evil influ ence refused to acknowledge the Raja as his son he even kicked him, and taunted him with inventing a story becau e he was afraid to fight Babhruyahana was then forced to change his demeanour which he did with great dignity A desperate battle ensued, in which Arjuna was killed and all his chieftains were either slain or taken prisoners. Congratulations were showered upon the victor but his mother Chitrangada swooned and declared her intention of burning herself on Arjuna's funeral pile. In this dilemma Ulupi a daughter of Vasuki the Naga or scrpent Raja whom Ariuna had formerly married and who had afterwards entered the service of Chitrangada re olved to get from her father a jewel which was in the possession of the

serpents, and which would restore Arjuna to life She accordingly sent a kinsman to her father with the request His council, however, being afraid of losing the jewel, refused to give it up. On learning this, Babhruvāhana made war upon the serpents and compelled them to give it up. Arjuna was by its means restored to life and reconciled to his son.

The horse then entered the territory of Ratnapura, a city of which name, it will be seen, was situated near Lakvalli in Kadur District. The animal was here seized, but rescued by Arjuna. It next wandered into Kuntala, the country of Chandrahāsa, whose capital we shall find was at Kubattur in Shimoga District. Here also the king was compelled to release it

The story of Chandrahāsa is a pleasing and favourite He was the son of a king of Kēiala, and was born with six toes While an infant, his father was killed in battle, and his mother perished on her husband's funeral pile His nurse then fled with him to Kuntala, and when she died, he was left destitute and forced to subsist by begging. While doing so one day at the house of the minister, who is appropriately named Dushta Buddhi, or evil counsel, some astrologers noted that the boy had signs of greatness upon him, indicating that he would one day become ruler of the country The minister, hearing of it, took secret measures to have him murdered in a forest, but the assassins relented, and contented themselves with cutting off his sixth toe, which they produced as the evidence of having carried out their instructions Meanwhile, Kulinda, an officer of the court, hunting in that direction, heard the boy's cry, and, pleased with his appearance, having no son of his own, took him home to Chandanavati and adopted hım

He grew up to be very useful and, by defeating some rebellious chieftains, obtained great praise and wealth

for his adopted father which excited the jealousy of the minister The latter resolved to see for himself paid a visit to Kulinda when to his astonishment he learnt that all this prosperity was due to an adopted son Chandrahasa who had been picked up in the forest years ago bleeding from the loss of a sixth toe The truth at once broke upon him that it was the boy he had thought to murder Resolved more than ever to get rid of him he dissimulates and proposes to send him on an errand to court which was gladly enough undertaken A letter was accordingly sent by him to Madana the minister's son who was holding office during his father's absence, directing that poison (visha) should be at once given to the bearer as he valued his own advance ment. For the minister had secretly resolved as there was no male heir to the throne to marry Madana to the king a daughter and thus secure the kingdom to his own family Chandrahasa bearing the letter arrived near the city where he saw a charming garden Being weary, he tied his horse to a tree and lay down to rest when he fell asleep

Now it so happened that this garden belonged to the minister and that morning his daughter Vishaya (to whom before leaving he had jestingly promised to send a husband), had come there with the daughter of the Raja and all their maids and companions to take their pleasure and they all sported about in the garden and did not fail to jest each other about being married Presently Vishaya wandered away from the others and came to the tank where she saw the hand some young Chandrahasa lying asleep on the bank and at once fell in love with him She now noticed a letter half falling from his bosom and to her great surprise saw it was in the handwriting of her father and addressed to her brother Remembering what had been said about sending her a husband she gently drew out

the letter and, opening it, read it. One slight alteration she saw would accomplish her wishes, she accordingly changed the word vishava, poison, into vishaya, her own name, re-sealed it with a copy of her father's seal which she had with her, and replaced it in the young man's bosom

When Madana received the letter he was greatly surprised, but as the message was urgent, at once proceeded with arrangements for marrying his beautiful sister to the handsome stranger. The ceremony had just been concluded, with all manner of pomp and rejoicing, when the minister returned Seeing what had happened, he was struck dumb with amazement The production of the letter further convinced him that through fate the mistake must have been his own Suffice it to say that he makes another attempt to get rid of Chandiahāsa, but it so chances that his own son Madana is killed instead, and Chandiahāsa, taking the fancy of the king, is adopted as heir to the throne and mailied to the plincess Whereon the minister, driven to desperation, kills himself

Junamējaya

Before quitting the legendary period, there is yet one tradition demanding notice. During the first twelve years' exile of Arjuna, before visiting Manipur, he had married Subhadra, the sister of Krishna. By her he had a son named Abhimanyu. When, at the conclusion of the thirteenth year of the second period of exile, the Pāndavas threw off their incognito at the court of Virāta, the Rāja offered his daughter Uttara to Arjuna. But the latter declining her for himself, on the ground that he had acted as her music and dancing master and she had trusted him as a father, accepted her for his son Abhimanyu, from which union sprung Parīkshit, whose son was Janamējaya. This is the monarch to whom the Mahābhārata is recited

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Parikshit according to a curse died from the bite of a Alleged parent, in revenge for which it was that Janamijaya Janam jante performed his celebrated Sarpa Laga or serpent sucrifice This ceremony according to trudition took place at Hireinagalur in the Kadur District and three agraharas in the Shinioga District —Gauj Kuppagadde and Begur— possess inscriptions on copper plates all written in Sanskrit and in Nagari characters professing to be grants made by Janameiava to the officiating Brahm ins on the occasion of the Sarpa Laga The Lenumeness of these and other allied grants has been a subject of much con troversy among scholars. There is however scarcely any doubt now that these grants though alleged to have been made by the I mperor Janamejaya are of a date considerably later than his period. The best known of these grants are the Gaul agrahara plates (L C VII Shimoga Shikarpar 45) which were brought to light at the beginning of the last century by Colonel Colin Mac kenzie who made the survey of Mysore, and are said to be mentioned in a sanad of 1716 issued by Chennamau. Rani of Bednur They are engraved in an old form of Nandi Nagari characters and expressed in the Sanskrit language except for certain Kannada form in describing the donees Similar to these are the Kuppagadde plates (E & VIII Shimoga ii Sorab 183) The Begur grant (E C VII Shimoga i Shikarpur 12) belongs to the same class, though no plates are forthcoming there being available only a copy on paper Another grant of this kind is C C VII Shikarpur 86, discovered at Siralkoppa whose characters however appear modern From EC V Hassan District Arsikere 110 we learn that the Brahmans of Kodangalur claim to have had a Janame laya grant but that the Hoysala king Vishnuvardhana offered them a much better village and removed them to Kellangere otherwise known as Hariharapur agrahāra This was apparently in 1142 A D, which date seems to

furnish some indication of the period to which we can assign these grants Mr Rice has published, in the IA VIII, 89, a grant in precisely the same characters and terms, but dated in Saka 366 (A D 444) and attributed to Vīra-Nonamba of the Chālukya family. This afforded a clue to the real date of this grant, its professed date, Saka 366, being obviously a wrong one. Vīra-Nonamba was another name of Jayasımha, younger brother of Vikramāditya, the Chālukya king, and ruler of the Banavase Province from about 1076 Mr Rice was, therefore, inclined to associate these grants with him and published in the same place parallel versions of the two grants to show their substantial identity Mr. Rice urges that they are not to be treated as "palpable forgeries" in the sense that they are records of grants that were never made, "for most of the villages can still be identified " He accordingly suggests that the giants themselves were probably genuine, but perhaps to some insecurity or instability in the authority making them, they were attributed to a period safely too far removed for criticism The figures of the Saka years are wrong but there is no forgery about Vina-Nonamba's grant, and it expressly says that it was written by the highly accomplished (Ati-Kusala) Odvāchārı This and the Begur and Kuppagadde plates are signed by Ari-rāya-mastaka tala-prahāri We know that the title Vīra-tala-piahāri was given by Āhavamalla, father of Viia Nolamba, to the Huliyere Chief Sthinagambhīra, for the bold manner in which he rescued Nolamba's queen from her captors, and the title Gandatala-prahān to the Nirgunda Chief, for a feat performed at Kalyana, the Chalukya capital These coincidences are, as Mr Rice remarks, significant.

The four grants above named are said in them to have been made by the Emperor Janamējaya, son of the Emperor Parīkshit of the Pāndava-kula, lord of

Hastmapura with titles usually applied to the Chalukyas He is said to have made the grants while on an expedition to the south in the presence of the Lod Harihara at the confluence of the Tunga and Haridra on the occasion of his performing the Sarpa laga or serpent sacrifice These and other data contained in the grants themselves do not suffice to fix up their date. It has been proposed to derive the year from the phrase hatalam Uthalitam which immediately precedes the month and day just in the place where the year should be given if mentioned by applying the hatapayadi system to the first word (hatakam) resulting in 1115 (baka) expired or 1193 A D For many reasons says Mr Rice this date seems not to be far wrong. The phrase occurs in a slightly modified form with the Saka year in Vira Nolambas grant as well The day mentioned in the four grants is Monday the third of the dark fortnight of Chaitra at the time of Sanl ranti Vuatipata To this the Gauj grant adds a partial eclipse of the sun From data supplied to him Sir G B Airy Astronomer Royal, calculated that the solar eclipse mentioned occurred on Sunday the 7th April 1521 (J Bo Br R AS, N 81) But as Mr Rice remarks he was evidently not informed of Monday being the week day as the plate on which the Gauj inscription is engraved is broken off at this This date therefore cannot be accepted Mr Rice taking as a guide the period of Vira Nonamba the Chalukya prince Jayasımha which is known to be towards the close of the 11th century and assuming that his grant was the model for the others (to which the similar terms and signatures bear witness) allots these to some king suggestive of the Pandyas and connected with Harihara These requirements are according to him met by the Pandya kings of Uch changi farly in the 12th century they were governing honkana (E C VII Shimo, a : Shikarpu 99) later on, they were rulers over Nolambavadı Thirty-two Thousand and the Santalige Thousand (EC VII, Shimoga 1, Channagiri 61 & 39) Vijaya Pāndya iuling in about 1166 AD to 1187 AD, for part of the time seems as if independent. The Chālukya power had been just then overthiown by the Kälachüiya usuipation The Hoysalas, under Vīra Ballāla and the Sevunas or Yādavas of Dēvagili under Jaitugi, wele contending for the possession of the late Chālukya territories The Cholas had besieged without success for twelve years the ımpı egnable Pāndya stronghold of Uchchangı and abandoned it,—which Ballala then captured, reinstating Pāndya on his claiming protection The Lingayat revival in the time of the Kālachūiya king Bijjala had spread with alaiming rapidity throughout the Kannada country, superseding the Jams and the Brāhmans alike to a large extent from their supremacy The times were thus full, as M1 Rice remarks (E C VII, Introduction, 3) of great political and religious convulsions, which might well furnish ground for apprehension and to the assignment of a fabulous antiquity to these agrahāra grants, then real period being the 12th century A D

The only other grant of a similar nature that remains to be noticed is the Bhīmanakatte Mutt grant (EC VIII, Trithahalli 157) It is in the Dēvanāgari characters, but contains the signature Stī Vārāha (so spelt in the original) in comparatively modern Kannada letters. It professes to record a grant made in the 89th year of the Yudhisthira era (=3012 BC) the year Plavanga, by the Emperor Janamējaya, born in the Kurukula and of the Varyāgrapipāda gōtra, seated on the throne in the Kishkindhanagari,—for the worship of the god Sīta-rāma, worshipped by Karvalyatīrtha, disciple of Garudavāhanatīrtha-Srīpāda of the Munivinda-mathas The grant consisted of lands in the Munivinda-Kshētra, where, it says, "our great-grandfather Yudhishthira and the

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others stayed and was made in the presence of the god Haribara (where the other above mentioned Janamciava grants are said to have been made) with pouring of water from the Tungabhadra As Mr Rico remarks (E C VIII Introduction 1) a comparison with many of the Vuayanagar grants from the same quarter shows so palpably that it is copied from them that no lengthy discussion of the matter is needed The opening words Sr: Ganadhipatavenamah the Jayabhyudaya prefixed to the Yudhishthira Sala, just as is commonly done to the modern Salivahana saka the titles of the king his protection of all the Parnasrama dharmas a phrase constantly used of the early Vijayanagar Lings are all specially characteristic of the Vijayanagar grants from the same neighbourhood The date Mr Rice points out is given as one less than ninety in the Yudhishthira Saka the year Playanga Now it so happens that the Salivahana Saka year 1289 expired is Playanga This therefore or 1367 AD may be conjectured remarks Mr Rice to be the actual date of the grant And he thinks it was probably made by Bukka Raya or perhaps in his reign by his son Haribara

Regarding the chronology of the events which have Chronology been mentioned in the foregoing account of the legendary of events period it can only be stated generally that the destruction of the Kshatriyas by Parasu Rama is said to have taken place between the Treta and Dvapara ages that an era of Parasu Rama used in Malabar dates from 1176 BC that Rama s expedition against Lanka assigned to the close of the Treta age is supposed to have taken place about the 13th century BC and the war of the Maha bharata about fourteen centuries BC. The earliest version of the two epics must have been composed before 500 BC.

The Put inas

Closely connected with the Mahābhārata is a distinct class of epic works, largely didactic in character, which is designated by the general name of Purāna, literally Though the legends composing them are mainly derived from that epic, and are thus later in age than the Mahābhārata, there is little doubt that they enshrine much that is undoubtedly ancient, probably traditional history of past and remote ages. It is possible too that they represent as MacDonell suggests "a later form of earlier works of the same class" There is, as a matter of fact, clear evidence for the belief that the Sanskrit account of the dynasties mentioned in some of them-Matsya, Vāyu and Brahmānda—as it now stands in them, is an adaptation of older Prākrit slokus, or verses, and there is some reason for suspecting that the most ancient text was originally written in the Kharöshti script chief Purānas are eighteen—ashtā-dasa—in numbei and their existence is known from remote times. Itihāsa Purāna is known to the Atharvavēda (xv 6. 11 f) and to the Upanishads (Chhandogya vii 1 & 7) and early Buddhist works, in both of which this is styled Kautilya in his Arthasāstra likewise the fifth Vēda refers to Itihāsa, as the fifth Vēda Itihāsa is usually defined as composing six factors, one of which is $Pur\bar{a}na$. The Purāna should, therefore, have been in existence in some readily accessible form already in 4th century BC, as it is prescribed as a course of study for kings The Buddhist work, the Questions of Milinda (4th century AD) and Bana, the author of Harsha-Charita (6th century AD), refer to the Purānas. Alberum, the Muhammadan historian of India (1030 AD), refers to the eighteen Purānas, which seems to indicate that by his time their number had got fixed at "Eighteen." M1 F E Paigitei, in his Dynasties of the Kali Age, a work of supreme value for the study of this subject, has suggested that the Bhavishya Purāna, in its early form, นไ

we the original authority from which the Matsya Tanu and Brahmanda Pur mas were originally drawn but later became different. He thinks that the Lighny and Blagaritz Puranas are later reductions and that the Bharishya Purana in its pre ent form is of little his The Matsua Loun and Brahr an la which grew out of one and the same original text contain in his opinion the most rehable historical data. Of the e-the dynastic lists of the Matsya Purana are held by hun as superior to those contained in the two other Puranas though they include interpolations of later date Parenter al o suggests that the first compilation of the historical matter may have been made in the reign of the Andhra line Anguary about the close of the 2nd century A D Whether this is so or not he thinks it certain that the first compilation was made in the original Bharishya text about 200 A D. the same being revised about 310 20 AD and inserted in one of the Lunu texts. He also postulates a later revision of the Bharishya about 325-330 which found a place in another land text and in the Brahmanda which two Puranas accordingly have in his opinion, preserved the contents of the Bharishua as it existed at the time of the second revision

Mr Pargiter in his writings gives a synopsis of the principal of the earliest Indian royal generalogies as recorded by tradition in the Puranas and epies and he has co-ordinated on the basis of that synopsis all the important traditions which describe the doings of the most ancient kings so as to present connectedly what can be gleaned from tradition—mainly in the generalogical accounts—regarding the course of events from the earliest times down to the great battle described in the Maha bharata. Myth and tradition suggest he says that three different stocks were dominant at first namely the Aila stock which began with Pururavas Aila at Allahabad the Saudyunna stock which held I ast India and a

third which he calls the Manva stock, which occupied all the rest of India and had its three chief kingdoms in Oudh and North-west Bihar, so that civilization began in the middle of North India The course of development was determined by the Aila stock. It gradually extended its power over the middle of North India, with the exception of those three kingdoms, and then divided into five tribes named after Yayāti's five sons, Yadu, Tūrvāsu, Druhyu, Anu and Puru The Purus or Pauravas held first the lower Ganges-Jumna doab and ultimately dominated the Ganges-Jumna plain and as far east as south-west Bihai The Yadus or Yādavas gradually occupied all the country from the lower Jumna to Gujarat The Anus or Anavas held at first the North and Berai Ganges-Jumna plain, but one branch gradually forced the Diuhyus, who were on their west, up into the N.-W Frontier and out beyond that, and themselves occupied the Punjab, while another branch invaded East Bihar and ultimately juled as far as the Ganges delta and The Tuivasus played no important part

Thus in time the Ailas dominated the whole of North India (except the three Manya kingdoms in Oudh and North-west Bihar) and the north-west portion of the Deccan. The Manya stock played no decisive part except at one period, when Sagara, King of Oudh, rescued India from the ravages of the Haihaya branch of the Yādavas and of foreign hordes from the N-W Frontier; and it ultimately retained only those three kingdoms. The Saudyumnas virtually disappeared All these changes are traced out according to tradition

The dominion of the Ailas is what is known as the Aryan occupation of India, so that Aila means Aryan; and the so-called Manva stock seems to declare itself Diavidian Indian tradition knows nothing of an Aiyan invasion of India from the N-W, but makes the Aila or Aryan power begin at Allahabad and gradually spread out

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all around except over Oudh and North west Bihar Let myth and tradition suggest that Pururayas the Aila progenitor came originally from or from beyond the middle Himalayan region that is that the Aryans entered from Tibet Certainly that north region has always been the sacred region of the Indians while the extreme N W had no ancient associations or memories for them such as would have existed if the Arvans came from that quarter

Though Mr Pargiter remarks that the Turvasus played no important part it is worth noting here that the Second Vijavanagar dynasty begins with Turvasu Probably the Turvasus occupied the South Larlier still the Kalinga account of the origin of Eastern Gangus states that Turvasu the son of Yayathi Leing without sons practised self restraint and propitated the river Ganca the bestower of boon by means of which he obtained a son the unconquerable Gangeya whose descendants were vic torious in the world as the Ganga line (I A XIII 275)

The deductions drawn by Mr Pargiter are too far reaching to find unieserved acceptance from all Indolo gists Among others the late Sir John Fleet and Dr Keith have taken exception to some of them There is no doubt however that Mr Pargiter has obtained for the study of the Puranas a place in Indian research work and by his own valuable labours proved that the Puranas are not altogether worthless for historical purposes

The Eighteen Puranas as will be seen, refer primarily to kings and dynasties of Northern India The Southern Puranas which are many generally trace their origins to one of the eighteen Puranas and include accounts of local dynasties and kings. They have not yet been examined with the same critical care with which the ' Eighteen have been studied Some of these Puranas will be found referred to in the accounts of the places to which they refer themselves

CHAPTER III.

ARCHÆOLOGY OF THE HISTORICAL PERIOD EPIGRAPHY

Epigraphical records of the State—their character and extent THE State is rich in epigraphical records, almost every village in it of any importance having some few in it Altogether over 14,000 inscriptions have been discovered in the State and many more are being found every year. They come from almost every part of the State have been, for the most part, included in the twelve volumes of the Epigraphia Carnatica issued by Mr Rice under the authority of the Government of Mysoie, the more recent discoveries are referred to in the Reports of the State Archæological Department of the last twenty years, and supplemental volumes are being projected for their publication (see Vol IV, Chapter VIII, Section Archæological Department) In the absence of other direct sources of history, they form its chief bases importance is the greater because they incidentally furnish data of great historical value while their primary subject is to record grants for religious or other purposes. Inscriptions proper are really official notifications of a more or less public nature, dated or undated, reciting facts, simple or complex They are usually found engiaved and not written on stony surfaces or metal plates, being intended to be permanent records of the matters to which they refer In the generality of cases, in this State, they are found on natural rocks, on prepared pillars or slabs set up at the spots dedicated, on temple pillars and walls and on the gateways of forts or other buildings or on metal plates The Asoka inscriptions in this State are found engraved on the natural horizontal surface

of the rock in three places near to one another in the Molakalmuru Taluk The most perfect is on the top of a big boulder or goess at the north west base of a hill called Brahmagiri The Satakarni inscriptions at Malvalli in the Shikarpur Taluk, Shimoga District are found engraved on a pillar at that place. The fine hadamba inscription at Talgunda is also on a pillar. Most of the Ganga inscriptions are on copper plates but there are stone ones as well eq. the Avant stone fragment (FC \ Mulbagal 263) the Sirigunda stone inscription (I C VI Chikmrealur 50) Tall ad stone inscriptions etc. The Rightmadta inscriptions in Mysore are not infrequently found engraved on cruciform stones very artistic in appearance and quite different from any others The upper arm is deeply bevelled, and from one end to the other of the cross tree is engraved a large plough a characteristic symbol of rashtrakutas or rural headmen A typical example of their records is the excellent stone inscription at Mayali The Chola inscriptions unlike the e of other dynasties, instead of being on separate slabs of stones set up at the site of a grant are mostly found inscribed on the basement and outer walls of temples in long sincle lines that go right round the building. The earlier ones in Mysore are generally in kannada but the majority are in Tainil and there are some in the Tamil language but in Lannada characters The Hoysala inscriptions which cover a wide range from Tanjore in the South to Sholapur in the North and from Coorg in the West to the Past Coast in South Arcot are mostly found engraved on prepared slabs of black hornblende and are remarkable for their beautiful and artistic execution the whole being so skilfully engrossed that notwithstanding ornamental flourishes and pictorial initials no space is left for the insertion of a single additional letter For a typical example the Hoysala stone inscription at Sravana Belgola in Hala Kannada characters and Sānskrīt language, may be The Vijayanagar inscriptions are nearly as mentioned numerous as those of the Hoysalas Their inscriptions are to be found on temple walls and floors, on detached slabs, rocks, etc Then copper-plate grants are numerous Inscriptions of minor dynasties are usually on detached slabs, planted elect, for example, the Sēnavāra stone inscription at Kanati (E C VI, Chikmagalui 76) with the serpent flag and lion crest cut out at the top Inscriptions, usually short, have been found in this State, as elsewhere on the pedestals of images and statues Numerous short inscriptions recording the visits of pilgrims to places of pilgrimage are also known For example, at Sravana Belgola, there are numerous inscriptions of this kind, thus establishing the antiquity of this sacred place Virgals, Sati Stones and Descriptive Labels underneath figure sculptures and statues have been found at many places, the last at Belur, Halebid, Sravana Belgola, etc All these come under the head of "inscriptions" and it is to them we owe much of our present knowledge of the ancient history of Mysore and parts of Southern India adjoining it Inscriptions on metal are generally on copper-plates of a convenient size, strung together on a metal ring, which is secured with an impression in metal of the loyal seal Being portable, these can be secured when inscriptions on stone have disappeared.

Languages used in inscriptions

The chief languages used in inscriptions in this State are —Sānskrit, Prākiit, Kannada, Telugu, Tamil and Grantha. In one inscription, found in the Shimoga District, the Marāthi language is found mixed up with Sānskrit. An epigraph at Jōdi-Manganhalli. Bangalore Taluk, is paitly in Dēvanāgaii and paitly in Kannada It appears to be dated in 1677 A D. and seems to record a grant of a village by Sivāji, the great Mahiatta chieftain. The Asōka inscriptions found in the State are in

the Prakrit of the Magadhi variety, with some local peculiarities while the kadamba inscriptions of Siva skandavarman on the Malvalli Pillar Shimoga District dated about 250 A D are in the Maharashtri form of the Prakrit language The Satakarni Harit loutra inscription on the same pillar dated about 150 AD is also in Prakrit A worn out Malayalam inscription has been discovered near the entrance known as Akhandabigilu at Sravana Belgola About fifteen inscriptions engraved in Gujarati characters have been found on the pillars of a mantap opposite the great image Gommatisvara at Sravana Belgola There are two inscriptions in Burmese characters on a Burmese Bell at the Bangalore Museum The Bell apparently belonged to a Buddhist temple in Burma and was presented to the Museum by a military officer in 1906 It is dated in the 2377th year of the Buddhist era and records its gift by the abbot of Padatawaa to the pagoda standing on the Uttoranag Hill in which the relics of Buddha were enshrined The work of carving it is said to have been completed in 1195 of the Burmese era Another Burmese inscrip tion is to be found on the Burmese Bell hung in the Residency compound Bangalore It is dated in the 2415th year of the Buddhist era of the 1223rd year of the Burmese year and the 135th year maugurated by the king Mohuvinhmindaya The bell was cast in 1871 and suspended before the Lyantlawgyi pagoda in Mandalay I ort by a Burmese couple On the taking of Mandalay, it was brought over by the 81st Pioneers to the Residency A Latin inscription on a bell at one of the temples in Nagar states (*E C* VIII Nagar 78) that it was made at Amsterdam in 1713 A D and is therefore Dutch in origin It is one of those carried away by Tinn Sultan from the Christian Churches of Kanara and Malabar These Burmese and Latin inscriptions, how ever do not belong to this State but have been brought

into it in comparatively recent times Alabic and Persian inscriptions are by no means uncommon in There are many in and about Seringathe State patam, some at Kolai and Tumkui, a few in Shimoga; and one on the bund of the Halebid tank in Hassan Some of the inscriptions at Seiingapatam are in Arabic with Persian translation interlined Some are in Alabic and some in Pelsian Of these, the Arabic and Persian inscription of Sultan Muhammad Adil Shah, son of Ibrahim Ādil Shah of Bijāpur, dated in 1632 (Shikaipur 324), is a fine one and records the election of a fort at the Māsūr Madaga tank An inscription partly in Peisian and paitly in Kannada is Channagiii 43, dated 1053 A.D (E C VII) The Webbe monument, dated 1804, at Selingapatam (E.C III, Selingapatam 26) The Kannada is partly in English and partly in Persian inscriptions include those in Hala Kannada as well. Telugu inscriptions abound mainly in Kolar and Bangalore Districts. Most of them are in the Kannada script. Tamil inscriptions are to be found only in the Kolar, Mysore and Bangalore Districts They are usually in Tamil or Tamil-giantha characters. Some, however, are to be found in the Kannada script, though in the Tamil language As regards Sanskrit inscriptions, some have been found in the Nandi Nāgali characteis, which was at one time more commonly in use in the State

Eras mentioned in inscriptions In respect of the eras mentioned in the inscriptions of the State, in the Asōka inscriptions, the number of years since the death of Buddha are mentioned. In later inscriptions the regnal years of the kings referred to in them are given. The Sātavāhana inscriptions are, according to the practice of that early period, dated according to the seasons, besides the regnal years,—thus in one inscription (E.C. VII, 1. Shikarpur 263) we have the description "in the second fortnight of the hot

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season the first day of the first year Others are in the astronomical halivuga reckoning which is supposed to date from the Mahabharata War in 3102 B C This era was in force until Varaha Mihira (505 A D) first intro duced the use of the Saka era into astronomical works The Saka era is found most generally used in the inscrip tions of the State The reckoning of this era begins with the vernal equinox of the Kaliyuga year 3179 or 78 AD As the counting however, is by completed years the year 1 begins with the vernal equinox of Kaliyuga 3180 or 79 AD In Southern India it is employed together with the luni solar calendar though in Bengal it is generally used with the solar calendar The Chalukya Vikrama era is mentioned in several chalukya inscriptions found in the Shikarpur Taluk (E C VII 70 77 87 90, 98 99 etc.) It was introduced by Chalukya Vikramaditya VI and began with the first year of his reign in Saka 998 Rakshasa. This era is different from the Vikram samvat or the so called Vikram era which is reckoned from the vernal equinox of the year 57 BC and the completion of the Kaliyuga year 3044 According to Sir John Fleet this era was founded by Kanishka in the sense that the opening years of it were the years of his reign (JRAS 1905 and 1907) Sir Vincent A Smith entirely disagrees from this view He dates Kanishka in 125 A D The Buddhist and Jama eras date respectively from the deaths of Buddha and Mahayira which are themselves more or less uncertain Sir Vincent Smith the latest writer on the subject assigns 487 BC for the death of Buddha and places that of Mahavira a few years previously but the recognized dates for these events are 544 BC and 527 BC respectively

There are probably few writers if any says Sir John Fleet who would now care to maintain 543 BC as the date of the death of Buddha that is simply a Ceylonese invention of about the twelfth century A D

Dates proposed more recently are 477, 508 and 487 B C" Sir John himself inclines to the view that 482 BC is "the closest approximation to the truth that we are likely to attain" (JRAS 1906, 984) Professor J Charpentier favours 478 BC, while the Cambridge History of India adopts 483 BC (see also IA 1914, 118) Charpentier thinks that Mahāvīra's death occurred in 468 Among some inscriptions in Grantha and Tamil characters found on some of the images in the matha at Sravana Belgola, a few are found dated in both the Mahā-The Muhammadan inscriptions are vīra and Saka eras in the Muhammadan or Hijia eia (E C. X, Kolar 74 and EC VII, Shimoga 324). A stone inscription at Mattikere near Bangalore is dated both in the Saka and Christian eras Usually in mentioning the era or the regnal year, inscriptions mention the year, the month, the day, etc, which enable calculations to be made even to an hour the exact occasion of the framing of the particulai record The Gaul Agrahara coppei-plates (E C VII, Shikaipur 45) appear to be dated by the Katapayādi system which yield Saka dates Persian inscriptions are dated by the system of Abjad which yield Hijra dates As many standard works are now available for computing Hindu and Muhammadan dates, it is unnecessary to pursue this subject further here

The value of inscriptions

The chief value of these inscriptions consists in the fact that they enable us to build up the history of the past, which has been traced back to the 3rd century B C and which but for them, owing to the lack of historical works, would be a perfect blank. Thus the story of Asōka's connection with Mysore, the rule of a line of Sātavāhana kings, who were probably Buddhists in religion and the existence of Kadamba and Ganga dynasties of kings who bore honourable rule in the State for some centuries together have all been made possible by

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the inscriptions collected and deciphered in it Similarly the extent of the Pallava rule in Mysore of its conque t by the Choles of Hoyerla dominion and rule in it and of Vijavanagar sway over it and the semi independent or subordinate rule of many a small principality or chief tainship in it and many facts relating to the present ruling dynasty are indisputably proved by the inscrip tions found in the State Besides the direct light thrown on the rise and fall of kingdoms and dynasties in it we have a vast variety of detail about the country and the people their manners and customs their religions and philosophies their superstitions and beliefs their fasts and feasts and an infinite variety of social practices are to be found enshrined in them But for them the history of the State for many a century would be a perfect blank difficult to fill even in outline from any other source or authority In inscriptions we have incidentally nedigrees and succession lists of kings chiefs and religious heads Thus the Sravana Belgola inscriptions contain lists of Pattāvalis which give us much valuable information of early Jain gurus The Ganga inscriptions give us lists of Ganga kings the Chola Hoysala and Vijayanagar inscriptions give similar lists of kings (Vamsavalis) which apparently were taken from some known source-say sort of public record office Apparently this pedigree writing seems to have commenced so far as inscriptions are concerned, as a well recognized practice from about the 9th century A D The Chola inscriptions even speak to the maintenance of what would to day be called Day Books in the Royal office in which the events were written up from day to day as they occurred In some instances the inference is po sible that there were even dynastic archives or chronicles from which the relationship of one dynasty to another was linked in the inscriptions. The writer of the Ganga lithic inscription (11th century A D) at Nagar (E C VIII Nagar 35) is very near telling us M Gr VOL II

that he had a family pedigice of the Gangas before him as he composed that inscription when he tells us that Padmanabha's sons' line is the Ganga line—tad anvayō gangānvayah

The genealogical or dynastic lists maintained by him should have furnished the long account he gives of the Gangas in this inscription The occasion which rendered this account necessary, indicates the maintaining of such The account occurs in an inscription of dynastic lists Nannisantara dated in the leigh of the Chalukya king Tubhuvanamalla, to whom it refers as ruling giving an account of the Santaias, in order to set forth the descent of Vīnamahādevi, the wife of one of the Sāntaia kings, a detailed history of the Gangas is given The reason for such an insertion of the Ganga genealogy in an account of the Sāntaras is not fai to seek After a rule of about nine centuries, the Ganga sovereignty had in recent times been overturned by the Chölas On a princess of this distinguished Ganga family being married to the Santaia king, her sister also being married to the representative of the Pallava kings, the occasion was specially appropriate for describing their long and glorious descent Such a course would have been possible only if dynastic lists had been maintained The account is in general agreement with what we learn from other sources and is supported by the numerous inscriptions which have been discovered of Gangas in all parts of Mysoie Similarly in the case of the Santaias, several inscriptions included ın E C VIII, Shimoga 11 (Nagar 35, Tirthahallı 192 and Sagar 159, dated in 1077, 1103 and 1159 A D respectively) trace back the line to Raha, an immigrant Chief from Muttra and give (in 1159 A.D.) an unbroken succession of fifteen generations from Hilanyagaibha Vikiama Santara, before whose accession there are interruptions in the genealogy The setting out of such long lists would only be possible on the basis of the

maintenance of dynastic lists by the families concerned or by their bards

The relationship of the early Vijayanagar kings to the Hoysala dynasty seems to be referred to in the statement that the Vijayanagar Kings called Dwarasamudra Jirna bidu in that they repaired the temples at Halebid and other places during the reign of Deva Raya (Mysore Archao logical Report 1907) The mention by feudatories of their paramount chiefs and their succession shows that they should have kept an accurate record of the same indicate the maintenance of dynastic lists and chronicles which have not come down to us but which are clearly referred to in inscriptions

As regards the materials used for recording inscrip tions they fall under the two broad heads of (i) Metals used for and (ii) Substances other than metals Gold silver bronze and copper are commonly the metals used for engraving inscriptions on On gold we have short inscriptions of the Mysore kings on valuable articles presented to the Tirupati temple These include a gold plated umbrella two silver vessels and a silver plated elephant vähana All of them bear inscriptions which show that they were presents from Krishna Raia Wodeyar I (1713 1731) and Chama Raja Wodeyar VII (1731 1734) The inscription on the vahana is dated in 1726 AD Inscriptions on two gold ornaments in the Melkote temple record that they were presents from Chikka Deva Raja Wodeyar Similarly the two gold ornaments pre ented by Krishna Raja Wodeyar III con tain inscriptions recording their gift to the Melkote temple Other inscriptions on a dozen silver vessels in the same temple record their gift by Muddulingamma the lawful wife of Krishna Raja Wodevar III Two other silver vessels in the same temple bear inscriptions in the Kannada language stating that they were presents

inscriptions

from Tipu Sultan. An inscription on a silver pitcher in the same temple records the fact that they were gifts by the well-known Rāmāyanam Tuumalāchāiya, the poetcomposes of inscriptions and musician, who lived about 1720 AD All these records are commemorative and dedicatory and as such were intended to be long preserved in the temples to which they were given The large majority of the seals attached to the copper-plate records, noted below, are of bronze, as copper by itself could not bring out the details of the device and legends as clearly as may be desired Most of the extant inscriptions on metal are found engraved on sheets of copper, varying in size and in number One is 83" by 42", another $8\frac{1}{4}$ " by $2\frac{1}{4}$ ", a third $8\frac{1}{4}$ " by 2" and so on copper-plate inscription of Siī-vīra Somarāya Wodeyar, Chief of Ummattui, dated in 1463 A D is, for example, engraved on one plate The spurious Tondavadi copperplates, which profess to have been issued in the leigh of the Vijayanagai King Halihaia, ale two in number and unequal in size. Two sets of copper-plates of Kiishna Rāya, the Vijayanagai King, found at Tijyambakapuia, Gundlupet Taluk, dated in 1516 and 1521 AD, are three sheets each The Machenahalli plates of the Santara King, Jayasangiaha, dated in about 700 AD., are three in number The copper-plate of Achyuta Rāya, dated by mistake in Saka 1545 instead of 1455 (i~e, 1533 A D) settling a dispute between Dēvāngas and Sāles is on one plate. The plates of the Chālukya King Kīrtıvarma II, dated in Saka 671, are five in number, the first and last plates being inscribed on the inner side only The plates of the Ganga King Mādhavavaima, dated about 400 AD, are five in number The Dalavāyi Agrahāra grant (E C III, T-Narsipur 63) dated in 1759 A D, is a voluminous giant on 16 copper-plates The Tonnui grant (E~C~ III, Selingapatam 64) dated in 1782 A D, is on 15 copper-plates The shape of the plates also varies from

grant to grant not only because of the length of their contents but also on account of the fishions prevalent in different parts of the country and in different periods of time Sometimes too a plate is engraved on only one side sometimes on both sides Occasionally where more than one plate is used, the plates are numbered So far however no plate with the lines numbered has been found though a few lithic inscriptions with the lines numbered have been found. Where a record covers more than one plate it was apparently the custom to string all the plates together by one or two copper rings passing through round holes in imitation apparently of palm leaves strung together by threads. The sire of the e rings varies with the number of plates etc. The plates of the Ganga King Madhayarma are strung together on a ring which is 3 in distincter and 4" thick and has its ends secured in the base of an oxal seal measuring 14 by 1" The scalauthenticates the donation referred to in the plates I ixing the scal was the customary mode of giving royal sanction to the grant The seals found on copper plates are of varying kinds some being highly elaborate others exhibiting only devices or legends or sometimes again both of these. The principal, if not the sole device used was the lanchhana or crest which was generally something other than what was used on the dhiaja or banner. But the same device was used on lithic inscriptions and coins as well by the dynasty concerned This device usually took the form of some animal a bull a boar a lion a tiger a fish the bird man Garuda the monkey god Hanuman etc Occasionally it was used on shields as well though at present there can be cited to that effect only one indica tion which is found in a lithic inscription at Belagaint where in the sculptures showing a bittle scene in the bottom compartment of that stone the shields on the right side distinctly bear animals which are apparently in one case a lion and in the other a boar. examples of devices may be usefully added here. Thus, the seal on the Ganga plates of Madhavavarma III referred to above bears in relief a standing elephant which faces the proper right The Ganga copper-plates of Narasapura (E C. X, Kolar 90) also bear the same seal. The elephant was the favourite Ganga device. The Hoysala device on copper-plate grants shows a dead tiger and the rod (as in E C IX, Bangalore 6) The Hoysala crest on temples exhibits, however, a free standing group of Sala, the founder of the dynasty stabbing the tiger (as in the Vīlabhadra temple at Halebid) and perhaps finishing it off with his dagger (as in E.C V, Belur 171) The seal of Chikka Dēva Rāja Wodeyar, the Mysore King, was the figure of a boar standing to the left The copper-plates of the Chalukya King, Kintivanna II, referred to above, which are five in number, are strung on a ring which is $4\frac{3}{4}$ " in diameter and $\frac{1}{2}$ " thick which ends in the base of an elliptical seal measuring $1\frac{1}{2}$ " by $1\frac{1}{4}$ ". The worn-out seal In the Inam shows the boar on it rather indistinctly Office plate of the Vijayanagar King Harihaia II, the upper portion of the seal is occupied by the sun and the crescent moon with a dagger between, while in the lower portion, the legend Sri-Vira-Harihara Sri is engraved in three lines in Kannada characters. On the seal of the ling on which the Kadamba Hire Sakune Plates (E C VIII, Solab 33) are strung, the King's name Siz-Ming'esvara Varmani is also to be seen Some copper-plates are found further authenticated by what purports to be more or less the autograph signature of the king or chief These are accompanied sometimes by issuing them marks intended to represent the sign manual of the king The signatures are sometimes in characters different from the body of the record. The Virupāpura copperplates of the Vijayanagar King Harihara II are signed Sri Viiūpāksha in Kannada chaiacters. (E C. VIII, Tirthaballi 201) The Tudur copper plates of the Vijaya nagar King Deva Raya II are signed Sri Virupalsha in Kannada characters (L.C. VIII Tirthahalli 200) The Puttigematha copper plates of Keladi Sadasiva Rava Nayaka dated in 1575 A D are signed Sri Sadasiva in Kannada characters (E C VIII Tirthahalli 204) The Puttigematha copper plates of Vijayanagar King Deva Raya III dated in 1463 A D are signed at the end Sri Virupal sha in Kannada characters (F C VIII. Tirtha halli No 206) Numerous copper plates in possession of the Lavaledurg Mahant Matha (L C VIII Tirthahalli 40 to 99) are regularly signed by the Keladi chief Sri Venlatadri Sri Sadasua and Sri Virabhadra A copper plate inscription of the Vijayanagar King Sri Ranga Raya dated in 1534 A D is signed by the Ling at the end in Kanpada characters-Sri Virapaksha One of the Vijayanagar Kings Venkatapathi Raya I dated in 1589 A D is signed by him Sri Venkatisa in Kannada characters The copper plate inscription of Narayana Wodeyar nephew of the Vijayanngar King Harihara II dated in 1397 A D has the sign of Narayana Wodeyar as Triambaka A copper plate of the Mysore King Dodda Deva Raja Wodevar dated in 1663 A D has at the end of it the King a signature Sri Dena Raja in Kannada characters One of Chilla Deva Raja Wodeyar, dated in 1675 AD has at the end the King's signature ın Kannada character Sri Chikka Deva Rajah

Stone inscriptions are called Sila sasana or Sila lipita (e.g. E.C., Kolar 74 and 72). Another name is hallu Sasana stone charter (E.C. IV Hassan 18). Virahal hero stone (E.C. VIII. Sorab 18) and Vira Sasana charter or record of heroism (E.C. VII. Shikarpur 144) are names given to inscriptions on stones recording grants for heroism displayed. Copper plates are commonly known as tamra sasana (copper inscription) or tamra pattika (copper tablet). (E.C. VII. Shikarpur 29). A

giant to a Siva temple is called a Siva-sāsana (E C VII, Shimoga, Shikaipui 103, dated in 1149 A D) Thus giants in favoui of the Kēdārēsvara temple at Balagāmi aie called Siva-sāsana, i e, a Sāsana iecoiding a work of Siva-dharma ieferied to in it (e g, E C. VII, Shimoga, Shikaipui 99 of 1113 A D) Similarly most of the Jain inscriptions apply the words Jina-sāsana to them (See Inscriptions at Sravana Belgola, New Edition, et passim) A sāsana which limits the contents of a former Sāsana, is called a Koretaya-sāsana, i e, because certain limitations and conditions are mentioned in it (E C VI, Kadui, Talikere 43 dated 1210 A D) Speaking of the spoken word of the general Amilta, Talikere 45 dated in 1196 A D, E C VI, Kadui, says—

"What he said was in one place like a copper-sāsana, in another place like a stone-sāsana, in giving and protecting he was like a nara-sāsana (or human sāsana), while the tongue that uttered his praise was a permanent copper-sāsana"

The writer of a copper-plate was known as a Kavi-(See Chapter V, Literature) Senngapatam 119, dated in 1108 A D., (E C III) which records a grant of land, shows clearly how inscriptions were usually got ready for inscribing on plates or stones tion is called a lekana, or if the Tamil form is meant, ılēhana, properly lēhhana, writing It was the work of one Sēnabova, the modern Shanbhog or village account-It was put in the stone by another Senabova, and incised by a stone mason. This indicates the probable usual method of procedure in the case of inscriptions The composition was the work of some pandit or court-poet. Thus the composer of Tarrkere 45 (E C VI) dated in 1196 A D was Januaya "the friend of good poets" written out on the stone or copper-plates, either by hunself or by some other educated man, from the copy supplied, and finally engraved, if on stone, by a stone

fui ma on or earpenter or if on copper plated by a copper smith or other worker in metal. Thus, the writer of Tarikere 15 is described as Mahadiyanna's disciplo Nakanna while the engraver calls himself confounder of titled engrivers the sculptor Malloja (L C VI Ladur) The practice is in ide clearer from the as Seringapitam 61 dated in 1722 A D. Mandya 70 dated in 1276 A D. Tirumakudlu Narsipur 63 dated in 1718 A D. etc. etc. It was thus usual to give the name of the composer of the inscription the engriver and the executant and the witnesses to it \animagud 89 (Circa 16th century) and 139 (about 91, A D) call an inscription as an ole and the boundaries mentioned in it as written on an ole se a palmyra leaf book. These are indications of the material used for records or copies and the statements may be collated with what is stated above T Narsipur copper plate grant was we are told written by the Mysore lying Devn Raya in his own hand, in Arya letters and sealed with the Larth and Boar seal There is reason to believe that there were court engravers who signed themselves. Visvakarmacharya and as their signatures appear both in the copper plates of Kadambas and Gangas it has been surmised that they passed from the service of the hadambas to the Gangas (E C IV Mysore n Intd 7) Part at least of the worl of the engraver of a lithic inscription was to beautify the slab to be inscribed upon For instance the slab on which Sravana Belgola 327 dated 1181 A D is inscribed has an elegantly carved semi circular top in the middle of which is a screed Jina figure flanked by male Chauri bearers with an elephant to the right and a cow and a calf to the left (Inscriptions at Sravana Belgola New Edition) Sometimes inscriptions on stone (as for

example those of the Acladi chiefs see E C VIII, Sorab 65) are signed at the end by the granter Copper plates are almost invariably authenticated, as stated above, by These copperthe signature of the kings issuing them plates usually record grants to private parties whose title-deeds to immoveable property they really are They are thus donative charters and as such pass into the hands of private parties immediately they are issued. One reason why their existence becomes known is that they are invaliably brought out to support some private claim or other before public authorities been found buried in fields (as the Kadamba Hire Sakuna plates, mentioned in E.C. VIII, Sorab, 33), others (such as the Dalavayı Agrahar grant) have been discovered at the bottom of disused wells, still others hidden in the walls and foundations of buildings. From their very nature, these grants are likely to pass from hand to hand and altogether get, in course of time, entirely disconnected with the places to which they actually relate. Thus, the so-called Vakkalën plates of the Chalukya King, Kiitivaiman II, dated in A D 757, relate to a place on the north bank of the Bhīma, near They, however, were found in the village of Sholapur. Vakkalēri in Kolai District, far away from the place of the grant Similarly the Ganga plates of the 7th year of Sıīpulusha, 733 AD, found at Gubbi, in the piesent Tumkui District, refer to Ballanavolal, in the district of Keregodu, identical with the village of that name in the present Mandya Taluk of Mysore District the boundary villages mentioned in the plates are still Thus, while a stone inscription might fix up the sovereignty or other jurisdiction of any king or chief at the place where it is found, a copper-plate, on account of its transferable character, cannot do this, unless the places mentioned in it are actually identified To obviate the inconvenience caused by the naming of these plates after the places where they are found, it has been suggested that it would be better to name them (and remaine all the old ones as well) after the names of the places to which they relate. Thus, the very Vakhalen plates above referred to would if this classification be adopted be called the bullings grant.

On a bron e pillar in front of the Venkataramana. Te uple at Govardhana in (F. C. VIII. Sacar. 5.) there is an incorption which among the in cryptions on metal stands out by itself. It recools the grant of the village of Kenchanshalli as an agrabara by heliali Salasiya. Raya Navaka to Udipu kin has Deva. Paramahamaa Vadirajat riha Sripada and Ra hunidhit riha Sripada of Panlapur dated in the reign of the Vijayana ar king Tirumala Raya. 1571 A.D. Chief among the substances other than inicial on which inscriptions are found is stone. The devices and symbols—i.e. the dynastic crest the Linga, Sun and Moon—are usually sculp urel in relief while the inscription itself is engraved. The Muhammadan inscriptions are nearly always carsed in relief.

Three in criptions of the 15th century found on the beams of the enclosure surrounding the Gommatesvara on the Vindhyagiri, at Servana Belgola are written in ink perhaps the only inscriptions of the 1 ind found in the State

Stone inscriptions are as stated above called sila susana and sila lipta and are usually fixed up in particular places. The chances of their removal from place to place as in the case of copper plates are not great. But the c built into temple wills running through temple valls have shown a tendency to get scattered when the temples containing them have been pulled down and repaired. Many examples of this lind can be quoted from the inscriptions at the Kolaramun temple. Kolar and elsewhere also in that and other Districts. Inscribed slabs thus displaced have been sometimes carved out into images. Thus in the Anjanuya temple at Benakankere

Turuvekere Sub-Division, an inscription has been found on both sides of the image of Ānjanēya The image has been carved out of a thick inscribed stone of the Hoysala period, the front face being made into the image and the inscribed sides left as they were Another instance is that of the Jain image carved out of an inscribed slab at Sankigatta, Bangalore District The inscription is of the period of the Hoysala King, Narasimha I (1141-1173) and the image of Vardhamana carved out of it is A Chöla inscription is engraved on the of a later date back of a figure of Hanuman enshrined in a temple at It is a Tamil record, dated in 1084 AD, referring itself to the Chola King Kulottunga I fragmentary nature of the epigraph, which is wanting in portions at the sides, top and bottom, affords clear evidence of the image having been carved out of the inscriptive stone (See MAR 1921, Para 12) Many other instances of inscribed stones or slabs having been converted into pedestals of images, jambs of doorways etc, can be easily quoted

Stone inscriptions are found on locks, on isolated monolithic columns and pillars, on the walls of caves, on pedestals and other parts of images and statues, sometimes of colossal size, on walls, beams, pillars, pilasters and other parts of temples, and on specially prepared slabs and tablets, sometimes built into the walls of temples and other erections, sometimes set up inside temples or in their courtyards, or in conspicuous places in village sites and fields, where in process of time they have sometimes become buried Numerous instances of most of these kinds of stone inscriptions can be easily given The Humcha stone inscription, dated in 1077 AD, for instance, is on a stone in the yard of the (E C VIII, Nagar 35) Panchabasti The Kavadı inscription, dated in 420 A D, is on a stone near a private house (EC VIII, Sorab 523) The Kantanahallı

stone inscription is rather interesting as it is a signed one (I C VIII Sorah 5 dated in 1571 AD) A Janual ins ription of about 1170 A D on a stane set up near the Malur bridge records the grant of land to the local temple (W f & for 1909 Lara 79) Instances of this kind can be easily multiplied. It ought to saffice if only a few additional points are mentioned. Thus amongst the most no eworths inscriptions on rocks are those of Asoka at Brahmagiri Siddap ira and Jatinga Rameavara in Molakalmuru Taluk Chitaldru, Dietrict dated (see J il 1 5 1904 26) 256 years after the death of Buddha which recording to Sir John Heet occurred in 182 B C and somewhat more than thirty on ht again after the apointment of Asola to the covereignts in 264 B C and was framed when having abdicated he was living in religious retirement as a fully admitted member of the Buddhist order at Suvernaguri Stigir one of the hills surrounding the ancient city of Girvery in Manadha The various inscriptions on the Chandraniri hill at Sravana Belgola Hassan District (I C II Inscriptions at Sravana Belgola Nos 1 19 New I dition) including the epitaph of the Jain teacher Prabhachandra s hich commemorates at a the migration of Dicambara Jains to Mysore and their rettlement at Sravana Belgola are also worthy of note. On columns and pillars we have first the well known Talgunda in cription (I C VIII Shikarpur to 176) which describes the rise of the hadamba dynasty. Next we have the Satakarni inscription at Malayalli in the Shikarpur Taluk, Shimoga Di trict (I C VIII Shil arour 26 h) engraved on the shaft of a six sided pillar of an indurated dark stone about 6 feet in height. At Sravana Belgola we have the epitaphs of the breat Western Ganga prince Nolain bantaka Marasimha II incised about 975 A D (F I V 151 and F C II Inscriptions at Sravana Belgola No 59 New Edn -Old Edn 38) and of the Jain teacher Mallisena, incised about 1129 AD (EC. II, Sravana Belgola No. 67, New Edn). On the Vindhyagiri, Sravana Belgola, on the rock outside the first entrance of Odegal basti, there are ten inscriptions in characters "older than those of the oldest inscription hitherto known on this Hill" On a rock in the bed of the liver at Rāmanāthpur, two inscriptions have been found. Amongst inscriptions on pedestals and other parts of statues and images, special mention may be made of the colossal statue of Gommatesvara at Sravana Belgola (E.C II, Inscriptions at Sravana Belgola, Nos. 175-177 and Nos 179-180, New The inscriptions underneath it are in Nagari, Marāthi, Pūrvada Hala Kannada, Grantha and Vattelattu, and Hala Kannada The date of its execution was about 983 AD An inscription dated in 1160 AD, in the reign of the Hoysala King, Naiasimha, is engiaved near the left foot of the Gommatesvala It is similar to the inscriptions mentioned above and mentions the fact that the great mınıster Hullamayya received the village Savaneru from Narasımha I and granted it to the Gommata (MAR 1909, Para 78) Ten inscriptions, also of the time of Narasımha I, are engraved on the pedestal of the images in the cloisters around Gommatesvara. They give the names of the images with those of the men who set them The date of these records is about 1170 A D inscription, of the reign of Ballala II, engraved on the pedestal of the image in Akkanna basti, iecoids that it was built by one Āchāmba, wife of the minister Chandra-An inscription on a broken image at Jakkikatte, mauli Sravana Belgola, shows that it was dedicated to Viishabhaswāmi, by Jakki (or Jakkigavve) the minister Ganga Rāja's elder brother's wife ($\overline{M} A R$ for 1901, Para 77) Five short inscriptions found engraved at the Tirukkachmambi temple at Mēlkote, are on the pedestals of the images representing Kiishna Rāja Wodeyai III and his four queens Thirteen others on the pillar in front

of the same temple as igned to the reign of the Vijava na, ar Ivin. Mullikarjuna indicate severally different incidents in the life of Arjuna represented by the sculptures underneath which they are enjoyed. (W. 4. R. for 1908. Para 61). Similar inscriptions have been found on the pillars of the riantap in front of the Lakshmideri temple at the same place. (W. 4. R. for 1907. Para 31). Numerous inscriptions indicating the names of sculpters who were responsible for the work under which their names are found are to be seen in reveral of the more famous temples in the State. As regards the size of slabs on which inscriptions are found engraved the stone containing. Davangere 39 about 15 feet height is perhaps the tallest of the inscribed slabs in the State.

An inscription-consisting of four Brahmi letters-on a clay seal has been found at the ancient site of Chan dravalle near modern Chitaldrus Lhe been described as a large circular one found at a depth of 6 feet with a lead coin. The Seal has a hole at the top and just below it some marks which look like four Brahmi letters. There is an elephant standing to the left in front of which a soldier is seen standing armed with some weapon. On the back of the seal is an orna mental circle with some indistinct symbol in the centre Seeing that the lead coin with which the Seal was found is a Maharathi coin belonging to the Buddhist line of Satavahana or Andhrabhrityas who ruled over West ern Mysore in ancient days the Seal may really be a votive offering (Cf I leet in Imperial Ga etter of India II 37)

The topics dealt with in inscriptions may be briefly considered now Some are plain stitements of events. Though these may allude to religion and to donations they are not specially directed to such ends. To this class

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belongs the Talgunda inscriptions already referred to, (E C VIII, Shikarpur 176) which, directed primarily to recording the construction of a great tank, recites, by way of introduction, the origin and rise to power of the early Kadamba dynasty of Banavāsı To the class belongs the panegyric of the great Western Ganga plince Nolambantaka Maiasimha at Sravana Belgola, and the epitaphs of the Jain teachers Prabhachandra and Mallisēna and many others recorded in the Sravana Belgola volume of Epigraphia Cainatica Series (E C II). Under this head also come the Virakals or Virgals or hero-stones found so largely in the State $e g_{\cdot}$, the Virakal at Māvalı, dated ın about 800 AD, ıs a spirited representation of how Kalemudda fell fighting in an exciting battle, at the bidding of Kakkarasa, the Nolamba Pallava general (E C VIII, Sorab 10) Similarly the Baradavallı Virakal, dated ın 1300 A.D., ıs an equally good representation of how Madigauda at the bidding of Jagadāla Gāngēya Sāhani, the great minister of Kāva Dēvaiasa fell fighting against Ballāla Dēva, who maiched on Kadabalalu (E C VIII, Sagar 45) The Hunavallı Vīrakal, in front of the Kallēswara temple at that place, dated in 985 A D, is another interesting Vīrakal recording how, when Tailapa Dēva was King of Banavāsi, one Piyana, seeing ceitain murderers, fought and killed them both, stabbing them with his dagger (E C VIII, Sorab 529) A number of Kālachūrya inscriptions in Shimoga District (E C VIII) are in the nature of Vīrakals Many of them record attacks on Gutti (i e, Chandiagutti) and others refer to fights with Hoysala officers Under this head must also be set down the grant of $\it rakta-kodugi$ (rent-free land) recorded in $\it EC$ Yelandur 29, dated in 1654 AD, which states that a farmer having been put to death unjustly, by a Muhammadan official, a rakta-kodagi was granted to his son as compensation In 1757, orders had been sent from the Bednur Court to arrest an offender who was defying the law but the local official on capturing him beheaded him. I or this he seems to have been deprived of some land he owned. He afterwards petitioned that the pagadi money for the time the land was put out of sea son should be biven to him. This was refused with an order that petitions of this kind from the country for payment of money must not be made. The details of the event and the order are recorded in I (VIII Shikar pur 209 and 201 In 1020 A D under Chola rule in Mysore a dog which had run away on the death of its master vas appropriated by a local chief. As a penalty for this the king's officer on the spot went into his residence dranged out the dog burnt the place and seeizing fifty golden images belonging to the offender sent them to the hing. The event is recorded in F. C. IV. Hunsur 10. In F. C. 111 Malvalli 21 and 22. dated in 1358, we have the account of a number of tanks under by one Bhatta and the trees he planted on the four sides In L C XI Challakere 13 and 11 dated in 10.3 we have an account of the tank called Vali Surur in Channagiri taluk built by Bari Malik the Bijapur Governor Several other records registering the carrying out of public works fall under this head eg, water supply scheme for Penukonda carried out in 1358 (L C X. Goribidnur 6) Haribar dam at Haribara (EC VI Davangere 23 29) built in 1110 and restored in 1121 the rebuilding of a dam on the Palar (L C \ Mulbigal 72 in 1416) building of a new dam across the Cauvery in 1460 by a Nagamangala chief (C C III Seringapatam 139) etc

The great majority of epigraphic records refer how ever to the religious instinct of the Hindus and to their ardent desire for making endowments on every auspicious occasion. Poremost among these are the Asūka inscriptions at Siddapura and mar about, already referred to

above Their motive, however, is partly religious and they are in no sense donative. Of the historical importance of these records, Sir John Fleet writes that they were "framed and issued when he had been converted to Buddhism and had been led to formally join the Buddhist oider, and when, having taken the vows of a monk, he had abdicated, and was spending his remaining days in religious retirement in a cavedwelling on Suvainagiri (Songii), one of the hills surrounding the ancient city of Giriviaja in Magadha (Bihar) This record was issued to proclaim Buddhism as the true religion, and Buddha, 'the Wanderer,' the ascetic teacher exiled by his own choice from the houselife into the houseless state, as the great exponent of it. And it has its historical value in the fact that it was framed (see JRAS 1904, 26, 355) when 256 years had elapsed after the death of Buddha, and 38 years after the anointment of Asöka to the sovereignty and, it may be added, on the first anniversary of his abdication thus confirms exactly, and carries back to the time of Asōka himself, the statement of the Ceylonese chionicle, the Dipavamsa, that 218 years intervened between the death of Buddha and the anointment of Asoka borating the Dipavamsa in that important matter, it enables us to accept with considerable confidence the historical details given for the intervening period by the same chronicle And it enables us to determine (see JRAS, 1926, 984 ff), with due legard to all the considerations that have to be harmonized, and to put forward as the closest approximations that we are likely to attain, 482 BC for the death of Buddha, alongside of 320 BC for the foundation of the Maurya sovereignty by Chandiagupta, and 264 BC for the anointment of Asōka" To the composing of a communal difference between the Jams and Vaishnavas by the Vijayanagar King Bukka-Rāya, after hearing evidence on both sides,

we owe the interesting record EC II Sravana Belgola 136 Old Edn (and 314 New Fdn) which sets out the decree of reconciliation passed by him Trial by ordeal has given us a number of records EC VIII, Sorab 887 and E C III Mandya 79, dated in 1211 and 1275 A D respectively refer to the order of making outh in the presence of the God, holding at the same time the consecrated food which would choke the accused on partaking it if he spoke the untruth. The orderl of grasping a red hot iron bir in the presence of the God Hoysalesvara is mentioned in a record of 1309 (MAR That of plunging the hand in boiling ghee (clarified butter) is mentioned in records of 1518 and 1667 (E C IV Yelandur 2 and F C V Arkalaud 2 3) We owe a number of records at Sravana Belgola (L C II New Edn et passim) to the desire of pilgrims from distant parts commemorating their visits to the sacred Gommati syara

Next we come to records whose object was to register donations and endowments made to Gods to priests on behalf of temples or charitable institutions and to religious communities. Thus some of the charters of the early Kadamba Kings of Banavasi were issued to convey lands and villages to the God Jincadra and to members of various Jain sects for the maintenance of the worship of that God (IA VI 24 IA VII 33) Countless numbers of inscriptions of this kind of almost every period of Hindu history can be quoted as further illustration of this class of records but it is deemed unneces sary as any volume of the Epigraphia Garnatica will be found to yield literally hundreds of them in which his tory has been recorded only as an incidental matter in connection with the religious benefactions to which they primarily relate

There are besides some records in which grants to private persons are registered which have no manner of connection with religion The supplementary inscription on the Atakur stone (A D 949-50) records that the Rāshtrakūta King, Krishna III, gave to the Western Ganga Prince Butuga II, the Banavase, Twelve-thousand province, the Puligore Three-hundred, the Kisukad Seventy, and the Bagenad Seventy, as a reward for slaying the Chola King Rajaditya in open waifare. The Malavalli pillar-inscription of King Haiitiputta, of the Vinhukuddachūtu line of the Sātakarni Kings (E C VII, Shikarpur 263) was intended to register a grant of a group of villages to a Brāhman And the record of the Kadamba King Sivaskandavarman, on the same pillar (E C VII, Shikarpur 263) was published to record the grant and to confirm the enjoyment of it by a descendant of the original giantee "for the enjoyment of the god" (see Luger's Brāhmī Inscriptions Nos 1195 and 1196) The Vakkalēri plates alieady refeired to, dated A D which give the full direct lineal succession of the Western Chālukyas of Bādāmi from the paramount King Pulakesin I, to the last of the line, were intended to register the grant of some land to one of his followers rakta-kodagi grants already referred to, in so far as they are grants for heroism displayed in the battle-field, fall under this head

Essential nature of inscriptions

A few words may be added as to the essential nature of inscriptions. The donative records, which are, as above stated, the most numerous, are a mass of title-deeds of real property, and of certificates of the right to duties, taxes, fees, perquisites and other privileges. The copper-plate grants are the actual title-deeds and certificates themselves. The stone inscriptions are usually of the same nature, but they sometimes mention the concurrent bestowal of a copper-plate charter. In such cases, they are, rather, a public intimation that the transaction had been made complete and valid by the

private a signment of the necessary title deeds and certi The essential mart of the records was of course. the specification of the details of the donor of the doner and of the donation. Among the donative records the most numerous are those which have been appositely described as records of royal donations are grants which were made either by the kings themselves or by the great feudatory nobles or by provincial governors and other high officials who had the royal authority to alienate State lands and to assign allotinents from the State revenue Burnell suggested that the reason why gifts of this nature vere so largely made by kings was to acquire religious ment or to attain the objects they aimed at. The tendency for gifts to take the place of the sacrifices which according to the epic poems and according to some of the earlier records the kings of India used to have performed in order to acquire reli gious merit or to attain other objects, became as time went on increasingly more pronounced Sir John Pleet agrees in this view, and remarks -

Whatever the reason the fact remains that the records of royal donations whether for religious or other purposes are the most numerous of all And many of them register not simply the gifts of small holdings but grants of entire villages and large and permanent assignments from the public revenues It is to these facts that we are indebted for the great value of the records from the historical point of view. The donor of State lands or of an assignment from the public revenues must show his authority for his acts. A provincial governor or other high official must specify his own rank and territorial jurisdiction and name the king under whom he holds office A great feudatory noble will often tive a similar reference to his paramount sovereign in addition to making his own position clear And it is neither inconsistent with the dignity of a king nor unusual for something to be stated about his pedigree in charters and patents issued by him or in his name The precents of the law books quoted by Dr Burnell from the chapters relating to the making of grants, prescribe in fact that a king should state the names of his father, his grand-father, and his great-grand-father as well as his own (Elements of South Indian Palaography, 97) That, no doubt, was a rule deduced from custom, rather than a rule on which custom was based. But we find that, from very early times, the records do give a certain amount of genealogical information. More and more information of that kind was added as time went on. And the recital of events was introduced, to magnify the glory and importance of the donors, and sometimes to commemorate the achievements of the recipients."

It is mainly from these records, which only incidentally mention facts relating to ruler and subjects, that the ancient history of Mysore—rather of India generally speaking—is being put together by scholars who have made them their life-study

CHAPPER IV

NUMISMATICS

the dun beginnings of the past The Purana is known Coins to have been in use in the earliest times. Unlike in Upper India this coin in Mysore was not of silver but of lead or of a peculiar alloy of copper. In fabric it differs much from the northern comages. Nothing le i certain can be said about its standard weight associated with the Andhras (Andhrabhritias or Sata valuants) who e territories at one time extended westward from Dhanyakataka-Dharnikot or Amarayati on the Krishna in the present Guntur District of Madias Presi dency-to the sea across the peninsula and northwards to the banks of the Narbadda In the Mysore State the Satavahanas bore rule over parts of the country in Clinic the north where their coins have been found at an Wor ancient site called Chandravalli near the modern town of Chitaldrug The earliest find of these coins is however recorded by Sir Walter I lliot who refers to a parcel of forty three very old looking pieces part of a large find in Nagar or Bednur Among the more recent finds at Chandravalli has been one of Mr. Mervan Smith a Mining Lugineer prospecting for gold in 1888 which included a coin of Pulumani Maharaja obverse shows a bull standing with the legend round ıŧ Pulumayı Maharaja On the reverse is a fig true and the Chaitia symbol other lead coins belonging to this find have been described by Dr Hultzsch in the Ppigraphia Indica (VII 51) The legend on these coins has been read by him thus -Sadal and Kalulana Maharathusa Two other lead coins

Tirr history of the coinage of Masore goes back into aniq

in the Bangaloie Museum, belonging to the same find, have been examined by Mr R Narasimhachai, who assigns one of them to Mahārathi and the other to Mudānanda The legend on the former is illegible beyond the word Mahārathisa. In 1908, Mr Narasimhachar carried out certain excavations at the Chandravalli site and he unearthed among other things pieces of glazed pottery, a lead coin, a large circular clay seal with a Brāhmī inscription on it, three other large lead coins, and he dug up "together," in another place, "a silver and a lead coin along with another which is presumably a potin coin" He has described at length this find in the Mysore Archaelogical Report for 1908-09 (Paras 12 and 110) He says:—

"The silver coin is a Roman denarius of the time of the Emperor Augustus The lead and potin coins are much smaller in size, than the four lead coins mentioned above, and no legends or symbols are visible on them The large lead coins are undoubtedly of the Andhra period and the same is most probably the case with the small and potin coins which were found together with the denarius Of the former, the one which was found with the seal is a coin of the Mahārathi, probably a viceroy of the Andhras stationed at Chitaldiug, and of the three which were dug up in the northein pit, two are coins of Mudananda and one of Chutuludananda, both of whom are supposed to be Andhrabhrityas or feudatories of the Āndhras ''

The Mahārathi may be bijefly described thus—Obverse A humped bull standing to left with a crescent over the hump Round it, beginning over its head, the legend Mahārathisa Jadakana Kalayasa Reverse A tree within iailing to left and a Chartya surmounted by a crescent The two coins of King Mudānanda may be thus described—(1) Obverse A Chartya Round it the legend Rāno Mudānandasa Reverse A tree within railing in the centre flanked by two symbols to right and

left (2) Obrerse A Chartya Round it the legend hano Mulanamazea with la for da Reverse A tree within rating to left and the symbol called Nandipada The Chutu Kudananda com thus -Obrerse A Chartyo Round it the legend Rano Chutu Audanam dasa Reverse A tree within railing in the centre with no trace of any symbols on the sides. The two small coins one level and the other probably potin found with the Roman silver coin have neither legends nor symbols visible on them. The Roman coin found is a denarius of the time of I inperor Augustus -Otrerse Laureate head of Augustus to right Round it the legend Casar Augustus Dire I Pater Patriae Reverse Two draped figures standing each holding a spear with two bucklers grounded between them Around the legend CI Casares fugusti I Cos Desig The circular clay scal which was due up together with the Maharithi coin is about 31 in diameter. It has a hole at the top and ust below it some symbols which lool like four Brahmi charact rs There is an elephant to the left in front of which a soldier is seen standing holding something (perhaps a weapon) in his hand. On the back there is an ornamental ring with some illegible symbol in the centre Mr Narasunhachar thinks that the Maharathi who issued coin to 1 above was probably a viceroy of the Andhras stationed at Chitaldrug and Mudananda and Chūtukudananda Andhrabhrityas or feudatories of the Andhras who subsequently became independent This Chutukudananda was perhaps an ancestor of the Chutu kulanandas mentioned in the Banavasi (I A XIV 331) and the Malavalli (E C VII Shikarpur 263) inscriptions Dr Hultzsch's readings of the Maharathi coins may have to be revised in the light of Mr Nara simbachar's newly discovered specimens Professor Rapson thinks that the discovery of objects (Roman silver and Andhra lead coins) which can be dated, found

in association is "most important historically." The region of the occurrence of the coins of Mudānanda and Chūtukudānanda were supposed to be limited to Karwar. Now, however, it has to be extended further south at least as far as Chitaldrug

Another Mahāiathi coin found in 1909-10, at the Chandravallı site, differs in several respects from the specimens above mentioned (see MAR for 1909-10, Para 140) It has been thus described Obverse humped bull standing to left as in the other specimens But there is no crescent over the hump Further, the figure shows only one horn which is bent outwards There is also something, most probably a bell, hanging from the neck Around the bull, beginning over its head, iuns in Biāhmī chaiacteis the legend Mahārathisa Sanakana Chalaka , two letters at the end being illegible It differs considerably from the legend on the specimens found in 1908-09, described above, which, as we have seen, runs thus -Mahārathisa Jadakana Kalayasa We have, therefore, to conclude that the coins were issued not by one Mahārathi but by a succession of Mahāiathis, who were probably stationed at Chitalding as viceroys of the Andhras

Find of Chinese Brass Coin in Mysore

In 1908-09, Mr Narasımhachaı found at the Chandia-vallı site a biass coin. It is a Chinese coin with a square hole in the middle, around which are engraved four Chinese characters. Similar coins are figured by Sir Aurel Stein on Plates 89 (25-27) and 90 (28-34) of his well-known work Ancient Khotan (Vol. II). These latter have been assigned to three Chinese Kings of the 8th century A.D., namely, Kai-Yuan (713-741), Chien-Yuan (758-759) and Ta-li (761-779). The Chandiavalli coin, however, it is suggested, must be of more ancient date, as evidenced by the other antiquities such as the Roman coin of Augustus, etc., unearthed on the site

Mr Taw Sein ko Archa-olo, ical Superintendent of Burms who examined it thinks it belongs most probably to the middle of the second century BC He observes --

There are four Chine e characters on the coins of which three are very much blurred. The following dates have been suggested 139 BC 502 AD and 886 AD first appears to be the most appropriate because in the second century BC during the reign of I mixror Han Wu ti the limits of the Chinese I mure almost coincided with its present boundaries and Chine carms were carried to hores in the north to Tibet in the west and to Annam in the south Most probably Chinese merchants visited Southern India during that period and they came from Canton or some other southern port bringing with them Chinese bress coins of low value. It is on record that during the early centuries of the Christian ora there was a brisk commerce carried on between China Southern India and Ceylon

Thus the discovery of this brass coin bears testimony not only to the great antiquity of the site of Chandrivalli but also to its importance as a religious trade or other centre which attracted foreign and other travellers to it

As regards the age of the Puranas it may be noted Age of that though they are found in association with Roman and Chinese coins of the 1st and 2nd century BC referred to above, they are probably much older in their origin Some have set them down to the 7th century B C Mr Lennedy has suggested that they were copied from Babylonian originals after the opening up of maritime trade in the 7th century BC a suggestion which the late Sir Vincent Smith thought had 'much to recommend it although it cannot be regarded as proved Recent opinion however, inclines to the view which is supported by their shape form and weight that

these coins "are indigenous in origin and owe nothing to any foleign influence" They are not mentioned in the early Buddhist literature in which kahāpana is the coin referred to Silver punch-marked coins were largely current during the 4th and 3rd century BC, when the great Mauryan Empire was in power in Northern India, where probably they originated, and spread to Southern India, probably during the time of the spread of the empire under Asoka They have been found as far down as Combatore where they have been traced associated along with a denarius of the Roman Emperor Augustus The lead punch-marked coins are peculiar to the Andhras and they are probably equally old. So old, indeed, are these punch-marked coins thought to be by some authorities that they have been termed "pre-historic" "At what time and by what people," remarks Sir Walter Elliot, "they were first employed is They were regarded as pre-historic by the older Indian writers, and may therefore be presumed to have been found in circulation when the Aryans entered Hindustan They have no recognized name in any of the vernacular dialects They appear, however, to have been known to the earlier Sanskrit writers under the designation of Purāna, a teim which itself signifies ancient The oldest Indian examples are of all shapes, oblong, angular, square or nearly round, with punch-marks on one or both sides, the older signs often worn away by attrition, in almost all cases the earlier ones partially or wholly effaced by others subsequently super-impressed upon them Other specimens, which are more circular and thicker, with sharper attestations, are probably of later date. All weigh about 50 grains troy A parcel of forty-three very old-looking pieces, part of a large find in Nagar or Bednur (above referred to), weighed 2,025 5 grains, giving an average of 471, but the heaviest was 50 grains, the lightest only 37 75" About 50 grains

is the weight of a halanju seed (or Molucca bean-Gailandina or Caesalpinia Bondue) on which the coinage of Southern India wa based that of the Northern being based on the indigenous rate seed (Abrus precatorius) which may be taken as approximately equal to 180 grains According to this the silver Purana was count in weight to thirty two rate seeds. The lead Purana being about 50 grains in weight in the heaviest cases it is possible it was probably intended to be of the weight of a halangu According to the southern scale the silver Purana would be nearly equal in weight to a halanju seed The standard coins sub equently I nown as pon hon raraha or pagoda weighed approximately 52 grains and the small coins the fanams of liter times were each a tenth of the proods of 53 grains system lasted practically without change up to 1833. The Dutch ducats and Venetian sequing which circulated in comparatively modern times were tal en as equivalent in weight to the pigoda or golden halanju Some gold coins however weighed considerably heavier as much as 70 grains and the basis on which their weight was calculated is not known. The Purana in Northern India was of silver but in Southern India it was as we have seen both in silver and lead. Silver has been in most countries the metal first used for monetary purposes and India was no exception to this rule proportion of bullion as Sir Walter Llliot points out,

to be given as a medium of exchange was adjusted by weight. In course of time to obviate constant recourse to the scales the use of uniform pieces certified by an authoritative mark suggested itself. Such pieces taken from a bar or plate trimmed and cut to the required standard weight received the impress of a symbol guaranteeing their acceptance. Sir Walter suggests that as no silver has been found in India it must have been to meet the circulation of so great an extent of

country, "imported from abroad." One side (the obverse) of these coins is occupied by a large number of symbols impressed on the metal by means of separate In the oldest coins the other, the reverse side, is left blank, but on the majority there appears usually one, sometimes two or three, minute punch-marks; a few coins have both obverse and reverse covered with These devices widely differ and comprise human figures, arms, trees, birds, animals, symbols of Buddhist worship, solar and planetary signs. It is as yet impossible to state anything about the circumstances under which they came to be minted It has been suggested by Mr C J Brown, one of the latest writers on the subject, that in India, as in Lydia, coins were first actually struck by gold-smiths or silver-smiths, or perhaps by communal guilds ($S\bar{e}ni$) Coins with devices on one side only are certainly the oldest type, as the rectangular shape, being the natural shape of the coin when cut from the metal sheet, may be assumed to be older than the cucular, on the other hand, both shapes, and also coins with devices on one as well as on both sides, are found in circulation at the same time It has been necently shown by Dr Spooner and others that groups of three, four and sometimes five, devices on the obverse are constant to large numbers of corns, circulating in the same district From this it has been conjectured that the "punch-marked" piece was a natural development of the paper hunds, or note of hand, that the coins had originally been struck by private merchants and guilds and had subsequently passed under royal control, that they at first bone the seal of the merchant or guild on combination of guilds, along with the seals of other guilds or communities who accepted them, and that when they passed under regal control, the royal scal and seals of officials were first added to, and afterwards substituted for, the private or communal marks What applies in this regard to the rilver puranas applier equally to the lead juranas though the paneit of the finds of the latter disal les us to ceneralize to any extent on points of this nature. It may however by remarked that this primitive method of punch marking continued in use for a much la ger period in Southern India than in the North and, as remarked b. Profes or I. J. Rapso 1 in some instances it is clear that later improve ment in the ar s of coin mal in, were the development of this indicerous method and no the adoption of the foreign method of striking from dies

The discovery of a rilver cain a Roman denature of 1 w no the time of the I inperor Augustus at Chandravalli has been noted above. A larger and an earlier find of Roman. coins was made in 1691 at Subsdar Chuttrain, near Yesvantapar about 32 miles by rail from Bangalore City Station at the time when the Rulway work was going on there. They vere found in an earthen pot which was about 13 feet below ground. They consisted of silver coins denari, belonging to the times of the early Imperors Augustus Tiberius Caligula and Claudius and one of Antonia Augusta wife of Drusus Nero and mother of Germanicus. The great majority of them belong to the period of the first two I inperers named and range in date from 21 BC to 51 AD As Roman merchants only frequented scaports of India and did not penctrate into the interior except in the case of Paidayur near Dharapuram in the present Combatore District where the beryl much sought after by the Romans was found some difficulty has been felt in explaining the find not far away from Bangalore From the Persian word Karlh scritched on one of the coins Mr Rice infers that they were more likely brought into India by a Persian horse dealer or pedlar

from the head of the Persian Gulf, perhaps for sale or

Karkh is a town in West Persia. Mr Rice adds that it is "quite in accordance with the character of a Persian that he should have selected the only representation on the coins of a horse under which to scratch the name of his town as a mark whereby he might identify his property. The continued wars and treaties between the Romans and the Parthians during the reign of the early Emperors in Rome and the ascendency of the Arsacidæ in Persia are sufficient to account for the presence of Imperial Roman coins in the latter country. In view of the more recent find of a Roman denarius of the time of Augustus at Chandravalli near Chitaldrug, this theory may, perhaps, have to be revised.

Gold coms

The gold coins of Southern India are known to Europeans as pagodas, fanams and mohurs. The pagoda. is an original Hindu coin, called varāha, from the symbol on it of the varāha or boar, one of the incarnations of Vishnu, which formed the crest of the Chālukyas and of the Vijayanagai kings In some paits it seems also to have been called Chakra, a name which still lingers in Travancore, in the extreme south of the peninsula word pagoda is of Portuguese origin, commonly applied by Europeans to a Hindu temple, and given to this coin perhaps from the representation that appears on it, in some parts, of a temple S11 Vincent Smith takes, however, a different view "The boar device characteristic of the Chalukya comage is," he says, "the origin of the veinaculai designation vaiāha oi varāgan (boai) universally applied to the peculiar gold coin of Southern India, to which the European settlers subsequently gave the name 'pagoda,' supposed to be a conjuption of the 'bhagavatı' or 'goddess'." Before the rise of the Chālukyas, the pagoda was probably called suvarna or nishka In the early Buddhist writings, the gold coins

mentioned are the ancient nikka (nishka originally a gold ornament) and the suranna 'surarna) In hannada and Telugu it was known as gaduana In Hindustani. the coin is known as han There were various pagodas named from the States in which they were originally coined A half pagoda was called pon or hon and at a later period under Vijavanagar kings also pratapa The fanam is probably hand or pana a word used also for money in general and is doubtless a corruption of the neuter form panam As with the pagodas so there is a variety of fanams issued from different mints. The mohur is a Muhammadan coin bearing the impression (Mohur) of a seal or stamp Mohurs came into circula tion with the Bijapur and Mughal conquests and some as we shall see were comed in Mysore by Tipu Sutlan The oldest gold coms I nown are spherules quite plain and smooth save for a single very minute punch mark too small to be identified by the impress of which they have been slightly flattened. In old Kannada they are called Gulige a globule or little ball, whence the sign gu with a numeral is employed in old accounts as the sign for expressing pageda. These were succeeded by flat round thicker pieces of superior workmanship which have received the name of Padmatankas from having what is called a lotus in the centre. The use of the punch gradually gave way to the employment of a matrix or die This was at first of the simplest form and the coins appear to have been struck upon the single symbol placed below the additional symbols being added by the old fashioned process around the central device The force of the blows in many instances gave the upper side a concave surface and this though accidental may have led to the use at a later period of cup shaped dies as in the Rama tanl as The adoption of the double die led eventually to the final and complete disuse of the punch

(1) Ganga Kings

The gold coins of the Ganga kings of Mysoie have an elephant on the obverse and a floral design on the Weight of some specimens, 523 and 585 1eve1se grains

(11) Kadamba Kings

The characteristic device of the Kadambas is a lion looking backwards They were probably the first to strike the curious cup-shaped padma-tankās (lotustankās). One coin has on the obveise a padma (lotus) in the centie, with four punch-struck retrospectant lions round it On the reverse are a scroll ornament and two indented marks Weight, 58 52 grains Another has on the obverse a lion looking backwards, with the legend (?) Ballaha in Kannada below On the reverse is an indistinct object surrounded with a circle of dots and an ornamental outer circle beyond Similar coins, but with

(111) Western Chālukyas

a lion of a temple in place of the lotus and legends in old Kannada, were struck by the Western Chālukya Kings Jayasımha, Jagadekamalla and Tıaılökyamalla, of the 11th and 12th centuries In 1913, some 16,586 of these cup-shaped coins were unearthed at Kodūr, in the present Nellore District of Madras Presidency, and this find shows that the type was subsequently copied by the Telugu Chola chiefs of the Nelloie District in the 13th century. Some coins of the Eastern Chālukyas, belonging to the 11th century, which have been found in an island off the coast of Buima and Siam and near the Godavair are large thin plates, having on the obverse a boar in the centie under an umbiella with a chauri on each side, in front of the boar and behind it a lamp-stand, under the snout of the boar the old Kannada letter 1a. Round these emblems is the legend Srī Chālukya Chandrasya on some, and Siī Rājarājasya on others, both in old Kannada letters, impressed by separate punchmarks The reverse is plain Weight 659 to 66 6 grains

The Kalachuri coins have on the obverse a human figure (iv) kala with a garuda or bird's heal advancing to the right On charie the reverse in three lines of old Ivannada one has Murān and another Luja Sera bhata

Relatively to the length of their occupation of a great (4) Ch l a part of what is now the Masora State the Cholas have alotters left behind them few traces of their coinage. No hold or silver coins of their time have been so far found in Mysore Neither Rajaraja the Great (985 1035 A D) who invaded Mysore in 997 A D nor his son Rajendra Chola who took Talakad in 1001 A D and subverted the Ganga sovereignty, is represented in the numisimatic history of Mysore Bitti Deva later Vishnuvardhana who expelled the Cholas from Mysore by his conquest of Talahad in 1116 A D celebrate the latter event on his coins by the legend Sri Talakadugonda (see below) The earlier Chola coins-before Rijaraja's time-portray a tiger scated under a emopy along with the Pandya fish the names inscribed on them being still a matter of doubt and discussion Rajaraja adopted the standing figure of the Pandy 14 for the obverse of his coins and a serted figure on the reverse with the name Rajaraja in Napari This spread with the Chola Limpire When the Chalukya and Pandyan kin doms had been absorbed by the Cholas the Chalukya boar and the Pandya fish emblems continue to appear on their coins from the 11th century A D The remark about the scarcity of Chola coins in Mysore despite the length and extent of their occupation of the Mysore country applies equally to some other dynasties the chief among which are the Chalukyas Rashtrakutas and Kalachuris It is possible that coins of these dynasties may yet be found in the State

The Hoysala coins have on the obverse a Surdula or (v) Hoysal mythical tiger facing the right with a smaller one above

which is between the sun and the moon, in front of the larger tiger is (?) an elephant goad or lamp-stand the reverse is a legend in three lines of Old Kannada One has Srī Talakādu Gonda, another has Srī letters Nolambavādı Gonda and a third has Srī Malaporal The two first, weight 61 75 and 63 grains, are Gondaundoubtedly of the time of Vishnuvaidhana, 1111-1141 A D and perhaps the third also In recent years, other coins of Vishnuvardhana have been traced (M. A R for 1917, para 154) They are of three sizes, the large pieces are probably varāhas, those of medium size, probably panas, and the smallest pieces, probably halfpanas They bear on the obverse the usual Sārdūla or mythical tiger, the crest of the Hoysalas, standing to right with the figure of a deity standing on it with the sun and moon at the sides and on the reverse the legend Sii-Nonamba-Vadi-Gonda in three holizontal lines in old Kannada characters, as in the coins above described. Srī Nonamba-vadi-Gonda was one of the titles assumed by Vishnuvardhana after he captured the province of Nonambavadı The existence of panas and half-panas of the Hoysala Kings has been known for the first time from the specimens referred to in the Mysore Archaelogical Report for 1917 The panas show on the obverse a sārdūla standing to the right surmounted by a crescent But the reverse is not the same in all the specimens; one shows a man seated holding something in his left hand, in another a man walks to right holding a (?) trident in the right hand, in a third we see a man standing armed with a bow, and in a fourth a man holds a shield in the left hand. The standing figure probably represents the king The 'Standing king' has a long history going back to the Gupta kings of Northern India, copied by the Pandyas of Madura, then by the Cholas under Rajaraja, the Great, (905 AD), from whom Parākrama Bāhu of Ceylon (1153 A.D.) took it over

Vishnuvardhana (1111 1141 AD) probably copied the prevailing Standing King type from the Chola coins The smallest piece of his traced (in 1917) has dots on both sides together with some indistinct symbols

The Galapatis of Orissa whose original home was (vii) Gajapati probably Western Mysore coined the famous Elephant pagodas and fanams which were copied (1089 AD) by Harshadeva of Kashmir The scroll device on the reverse also appears on some of the anonymous boar pagodas attributed to the Chalukyas The gold coins of two of the later Ladamba chiefs of Goa, Vishnu Chitta dova (1147 AD) and Jayakesin (1167 AD) are also known these bear the special Mysore Ladamba symbol the hon passant on the obverse and a Nagari legend on the reverse

The coins of the Vijayanagar dynasty which held sway (viii) Vijaya over Mysore for a long time have been found in many $\frac{n}{n}$ gar $\frac{n}{n}$ gar $\frac{n}{n}$ parts of it They constitute a long series chiefly in gold The full varaha which resembles in general aspect the modern dumpy pagoda weighs about 52 grains the half varāha half that weight and the quarter varāha half of the latter weight. On the fall of that dynasty their series was extensively copied by many petty chiefs in Southern India including Mysore as well as by the European factories The currency of Haidar Ali and Tipu Sultan and of Krishna Raja Wodeyar III of the Mysore line is also based on the Vijayanagar model The Vijayanagar coins deserve therefore some close attention They have indeed set the fashion which has lasted to the present age Coms gold or copper of more than twelve rulers are known on the obverse there appear a number of devices the commonest being the bull the elephant various Hindu deities (Siva and Par vati seated) and the fabulous Gandabherunda a double

of Orissa etc

eagle, either alone or holding an elephant in each beak and claw On the reverse is the king's name in three lines in Nāgali or Kannada letters, such as Sripiatāpa Harrhara, Sripi atāpa Krishna Rāya, Sripi atāpa Achyuta $R\bar{a}ua$ and so on In the Mysoie State, coins of the following kings of this line have been frequently found — Halihala II, Dēva Rāya II, Kilshna Dēva Rāya, Achvuta Dēva Rāva, Sadāsīva Rāva, and Venkatapatī Rāya I (or II) Nineteen half-varāhas (or honnus) of Harihaia II (1337-1404) were picked up at Bilichodu, Jagalui Taluk, Chitaldiug District, in 1912 These are locally said to be known as Sivarai honnus Then obverse is the same as that of the varāha (Siva and Pāivati seated) while the reverse has the legend Sir Pratapa Harihaia in three holizontal lines in Nagali characters Nine half-varāhas of this king were part of a large find at Dodbanahalli, Hoskote Taluk, Bangalore District, unearthed in 1909-10 (M A R 1909-10, para 113) Each specimen was found to weigh 25 grains. The obverse shows Siva and Paivati seated, while the reverse bears the legend Sri-Pratapa-Harrhara in three horizontal lines in Nagari characters. In a few specimens the attribute in the night hand of Siva looks like a discus (chakra) and in a few others like the dium (damaru); but the object represented is apparently a kind of axe (parasu) A varāha of Dēva Rāva II (1419-1446) was included in the Bilichodu find mentioned above obverse contains the figures of Siva and Parvati seated, while the reverse bears the legend Sri Piatāpa-Deva- $R\bar{a}ya$ in three horizontal Nāgari characters (M A R for 1913-14, para 114) Some quarter varāhas of this king, who was specially distinguished by the title of Gajabentakāra, or elephant hunter, have the device of an elephant on the obverse Several specimens of the gold ıssued by Krishna Dēva Rāya have been traced in different parts of the Mysore State (MAR. 1908 09 para 111 W f R 1911 12 para 139 W f R 1916 17 para 153 and W f h 1918 para 113) Their obverse bears the figure of a sexted deity which has been supposed by seme to be the bull headed Durga while according to others it is Vishin in the Lour incar nation As in several of the specimens, the attributes of Vishnu-discus and conch-are stated to be clearly visible the latter reading seems nearer the truth reverse contains the legend Ser Pratupa Krishna Ruya in three horizontal lines in Nagari characters. At Ananta pur Sagar Taluk Shunoga District a number of full varaha and half raraha coins of this king were found in The legends on both of them both obverse and reverse are as above described. As the hands of Chitaldrug adopted this coinage of Vijayanagar these coins were subsequently known as the Durgi pagodas The rarahas of Achyuta Raya found in the State bear on the obverse the figure of an insessorial Gandabherunda holding an elephant in each beak and each claw while their reverse shows the legend-Sri Pratapa Achyuta Raya-in three horizontal lines in Nagari characters The Mysore Gandabherun la may thus be traced back to the time of Achyuta Raya On the obverse of Sadasiva Rava's tarahas appear seated figres of Siva and Parvati though in some specimens the attributes being distinctly Vaishnava the figures have probably to be taken for Lakshmi and Narayana while the reverse has the legend-Sri Sadasica Rayaru-in three lines in Nagari characters as in the others Mr Narasimhachar suggests that the absence of the epithet Pratapa in the legend may naturally lead one to doubt the correctness of the above attribution and to suppose that they may be coins of the Ikkeri chief Sadasiva which have also the same obverse but as he says the fact that the Ikkeri chiefs styled themselves Naiks and not Rayas is enough to set at rest any doubt on the point Though as we

have remarked above, the half-varāhas of Krishna Dēva Rāya are exactly like his varāhas, both on the obverse and the reverse, the same is not the case with the half-varāhas of his two immediate successors, Achyuta and Sadāsiva On Achyuta's half-varāhas, the Gandabhē-unda is insessorial as on his varāha, while in others it walks to the left The figures on the obverse of Sadāsiva Rāya's half-varāhas have to be taken to represent Lakshmi and Nārāyana as the attributes are Varshnava The legend on the reverse—Sir Pratāpa-Sadāsiva-Rāya—slightly differs from that of his varāhas by the addition of the word Pratāpa

The coins of Venkatapati I (or II) bear on the obverse a standing figure of Vishnu under a canopy, and on the reverse is the legend (1) Sin Venka, (2) tesverā, (3) ya namah in three lines in Nāgari characters. "Sri-Venkatēsvarāyanamah" means "Adoration to the blessed Venkatēsvaia," Venkatēsvaia being the deity of Venkatādii, the famous Tirupati Hill, close to Chandragiri, the seat of the decadent Vijayanagar kings Some authorities are of opinion that these specimens were also coined at Rayadrug (now the headquarters of a taluk in the Bellary District) by Venkatapati Naidu, the Pālēgar of One coin has the obverse as that of Venkatapati Rāya's coins, but bears on the reverse a legend in three lines in debased Nagaii characters attributed by some to Rāma-Rāja of Vijayanagar on what seem unsubstantial grounds According to Bidie, the legend should be read (1) S11-Rām, (2) Rāja-Rām, (3) Rām Rāja, but, as Mi Narasimhachai iemarks, it is difficult to find any of these words in it This coin is also known as the 'Gandikōta pagoda,' because it is supposed to have been issued by Timma Naidu, Pālēgar of Gandıkōta, ın the modeın Cuddapah District so-called 'three swamı pagodas,' introduced by Tırumala-1aya (1570 AD) display three figures, the central one

standing, the other two sented. These are said to be either Lakshmana with Rama and Sita or Venkatesvara with his two consorts. With the downfall of the Vijava magar dynasty local chiefs everywhere in Southern India minted their own money all following the Vijava magar coinage for their model. Thus Sadasiva Navak of Ikkeri (Bednur) who ruled from 1513 to 1515 A D adopted the Vijavanagar raraha

Fourteen gold coins of the Ikkeri chief Sadasiva Nayak were examined by the Archeological Department in 1908 09, as also 81 more—full raruhas—found at Anan tapur Sagar Taluk Shimoga District in 1909 10 (WAR 1908 09 para 111 and M A R 1909 10 para 35) These bear on the obverse the figure of Siva holding the trident in the right hand and the antelope in the left with Parvati scated on his left thigh while on the reverse there is to be found the legend Sri Sadasira in two or three horizontal lines in Nagari characters Sometimes the legend on the reverse is simply Sri Weight 53 grains. This obverse which was derived from the coins of Harihara, Diva Raya and Sadasiya Raya of Vijaya nagar was also sub equently adopted by Haidar Ali and Krishna Raja Wodeyar III of Mysore It is of some antiquity being found in the Tinnevelly coins of the Norkai King Karikala who ruled in the early part of the 12th century A D That these coins do not belong

to Sadasiva Raya of Vijayanagar is clear from the absence

of the epithet Pratapa on the reverse

i) ayakacı k ri

The Nayaks of Chitaldrug also adopted the Vijaja (2) Nājaks of nagar model when they assumed independence on the Chitaldrug decline of that dynasty. They are as near as may be copies of Krishna Deva Rajas varāhas with the so called bull headed Durga on the obverse and the name of the Nayak ruler (Nayaka Raya) on the reverse in Nagari

characters They, therefore, came to be commonly known as 'Durgi' pagodas 'Durgi' stands for 'Pārvati,' the consort of Siva These $var\bar{a}has$ were coined at Chitaldrug, probably by Barma Nāyak, in 1691 A D The suggestion that they came to be called 'Durgi' pagodas, because they were struck at Chitaldrug, thus making "Durgi, belonging to durga, a hill fort," seems not satisfactory

(vi) Bijāpur Sultans and Mahrattas

Ranadullakhān invaded Mysore in 1637, with Shāhji, father of the famous Sivāji, as his second in command Hanhan and Bednur were overnun, and Bangalore was taken in 1638 Hoskote and Kolai were seized in the succeeding year and five years later, in 1644, Dodballapui and Sira fell into their hands Two provinces were formed out of these conquests, one with the capital at Sira, and the other at Bangalore To the latter, Shāhji was appointed, who when not otherwise employed, resided either at Kolar or Dodballapur. The Buapur coins were long current in the Shimoga District, where even now coms known as Srāhi are said to be met with $Si\bar{a}hi$ is perhaps, a corruption of $Sh\bar{a}hi$, pointing to Bijāpui A copper-plate inscription of Tirthahalli Taluk, dated about 1575 A D recording a sale of a village states that it was conveyed for "1000 current Priya Srāhi nıja-ghattı varāha" (E C VIII, Tuthahallı 204) Mahiattas—as representatives of the Bijāpur Sultan re issued apparently the Bālāpur fanam A more remarkable fanam which has been plausibly attributed to Sivān, the great Mahiatta chief, has also been found It bears on the obverse the legend (1) Chatra, (2) Patr and on the reverse the legend (1) Raja, (2) Siva, with the sun and moon (an inverted ciescent) above legends are in two lines, as indicated above and in Nagari characters This is evidently, as suggested by Mr Natasımhachat, a coin of Sivāji (M & R for 1918,

M

para 112) The place where this coin was discovered is not known but it was apparently found outside the State

The Mughals under Auraneamb occupied part of Masore following up their subjugation of the Pathan States of Means Busing and Goll anda I or the province formed by them Sira was the capital. It included seven parganas among which were Dodballanur Hoskote and Kolar Sira continued in Mughal hands till 1757 At Balapur (Ballapur) Kolar Goots and Hoskote were struct gold fanams and at Imtwargarh pagodas with Persian inscriptions in the name of the Mughal Imperor Muhammad Shah A small copper comage in the name of Alamgir II was in general circulation in parts of the Small silver coins of a similar type are allo Muhammad Shah's coins bear on the obverse Muhammad Shah, and on the reverse. Zarb, Kolar Tanams named after Devanhalls and Nands are also known The Chikballapur hang has on the obverse

xu) Mu lat

Bala (our) and on the reverse (?) what appears to be a legend in Marathi characters Probably this fanam belongs to the Mahrattas of Kolar who probably re issued the Ballapur hang for there is the Ballapur hang coined by Abbas Khuli Khan, with Balapur on the obverse (lapur) on the reverse It is singular, as and Ba Mr Rice remarks how two or three letters only of the name Balapur apparently taken at random are stamped on these coins (figured by Captain Hawkes) as shown out of the brackets. It would seem as if a strip of metal hadbeen stamped with the name and then cut up into coins when a few letters only appeared on each

The discovery of the coins of the Mughal Emperors within the present limits of the State testifies not so much to their circulation in the old Mughal province in Mysore as to the existence of hoards of such coins in it Thus 32 (gold) Mohurs-the gold Mohur weighing from about 170 to 175 grains, being the standard coin of the Mughals—of the Mughal Emperors were found in 1910-11 at Mūdagere Amritmahal Kaval, Sira Taluk, Tumkur District (M.A.R. for 1910-11, para 141, also see M.A.R. for 1915-16, paras 151-152) Of these, 4 had been melted and converted into a pendant before the news of the find reached the authorities. They belong to the reigns of Akbar, Shah Jahan, Aurangazib, Shah Alam, Fahruk-Siyar, Mahammad Shah, Alamgir II and Shah Alam III. Each coin weighed nearly a tola. It is unnecessary to describe here these Mughal coins as they are well known from other sources, but the remark may be added that Akbar's square Mohur has been known here

(x111) Kempe Gauda Kunigal hana, a gold coin issued by Kempe Gauda, is an example of an independent Pālegar's coin, current in the country during the close of the 17th century. On the obverse, is the figure (?) of a coat of chain mail and on the reverse two faint circles

(xiv) Mysore Rījas

Of the Mysoie Rajas, the first to establish a mint was Kanthiiava Naiasa Rāja Wodeyai, who iuled from 1636 He coined fanams only (Kantuava hana to 1659 weighing 6 to 8 giains), but ten of these were taken to be equal to a varāha or pagoda, which had, however, no actual existence, but was a nominal coin used in accounts only And even after the coins struck by him had become obsolete, the accounts continued to be kept in Kanthuāya varāha and hana, the Canteroy pagodas and fanams of the English treaties with Mysore and of the official accounts down to about the middle of the last century The Kantırāya hana has on the obverse the figure of Narasımha and on the reverse the figures of the sun and moon or Sii Kantirāya, in Nāgari characters The Chikk Deva Raja hana has the Chamundi on the obverse, and Chikka Dēva Rāja (in Kannada) on the

reverse hantirana hana was subsequently called agala hantirana hana or broad hantiraya hana to distinguish it from a re issue made by Purnaiva which was called the gidda Kantiraya hana or small thick Kantiraya hana The Mysore Raps are said not to have coined rarahas but specimens exist of a Chikka Deva Raix raraha which must have been coined by that well known king who reigned from 1672 to 1701. On the obverse is Bala Krishna trainpling on the servent Kaliya and on the reverse in Nagari characters. Sri Chil a Dera Raya This king adopted the monogram De which continued to be the Mysore Government mark down to quite modern times. It is used on many of his coins, but not says Mr Rice on the gold coms at appears only on the obverse of the copper comage along with the elephant The rarahas in general circulation were those coined by the Ikkers rulers of Bednur whose comage as stated above followed the Vijayanagar model

After his conquest of Bednur in 1763 Haidar Ali (xv) Haidar established a mint at the place and issued the Ilkeri varāha under the name of Bahaduri hun retaining the old (Vijiyanigar Sadasiva Rāya) obverse of Siva and Parvati but putting on the reverse his own Persian monogram or initial surrounded with a circle of dots A comage of it at Bangalore was known as the Dodda tale Bengaluri or the big headed Bangalore pagoda Judging from its comparative abundance at the present day it may be inferred that it must have had an exten sive circulation. His half varaha which followed the Durgi pagoda, based on the Vijayanagar Krishna Deva Rava model, is rather rare. The New Muhammad Shahi pagoda struck by him at Gooty was simply a copy of an earlier Mughal pagoda of the same mint which was first coined during the reign of Muhammad Shah and was later re issued by Morari Rao, Mahratta

general, who occupied Gooty before Haidar. He issued two types of gold fanam, one resembling the Bahāduri pagoda and half-pagoda and the second dated. The dated half-fanams bear on one side his initial and on the other the Hijia date. The Bahāduri pagoda is still a common coin, while the corresponding half-pagoda is rare as are also the Gooty pagodas. The half-pagoda with a seated figure of Vishnu is also a rare coin. Henderson thinks that "there was probably a pagoda of a similar type though no examples are known to numismatists." The Bahāduri fanams are not rare, but the other gold fanams are seldom met with.

(XVI) Tīpu Sultan's comage

The coinage of Haidai's son, Tipu, stands in a category by itself. Though partially Mughal in lineage, in other respects it is a unique series. There is, at one end, evidence of French influence on it and at the other, especially in his copper variety, the ancient Hindu devices are found fairly intact. It has been remarked that, while Haidai was careless about his coinage, Tīpu was scrupulous about its design and make-up Haidar's coins are ugly pieces, while his son's are beautifully done and are a delight to the eye and to the hand Mi C J Brown has observed, though the leign of Tipu Sultan lasted only seventeen years (1782-99), it was productive of one of the most remarkable individual coinages in the history of India, comparable in many ways to that of Muhammad Bin Tughlaq Tīpu's coins exist in far greater variety and number than those of his father They were issued in gold, silver and copper, from no fewer than twelve mints, and some of them at least appeared in every one of the seventeen years of his reign. His mint-towns were -Pattan (Seringapatam), Nagar (Bednur), Bengalui (Bangalore), Faiz Hisai (Gooty), Fariukhyah Hisāi (Chitaldiug), Kalikūt (Calicut), Faiıuklı (Feroke), Salāmābād (Satyamangalam), Khilyābād

07

(Dindigul) Infarabad (Gurramkonda) Khwurshed Sawad (Dharwar) and Anzabar (Mysore) The mint towns were apparently chosen for their military or political importance though some of them bear fanciful names Dharwar appears under both designations its own proper name and Tipu's fanciful name According to Moor Hole Honnur in the Shimora District styled Benazir the incomparable was another mint town but as coins from this mint have not been re discovered since his time doubts have been expressed whether there was a) in a mint there. All these mints however were not Mint forms equally active during the period of Lipus ascendance In the first year of his reign, Tipu issued but few coins and these only from the Seringapitam and Nagar mints In the fifth regnal year the number of mints was increased to eight and in the following very when Tipu may be said to have been at the summit of his power the only mint not in operation was Calicut which had been destroyed in the previous year and its place taken by Peroke During the seventh and eighth years a con siderable number of mints still issued coins but in the ninth year there was again a sudden falling off, as a result apparently of the military difficulties in which Tipu found himself before the decisive siege of Bangalore By the treaty which followed the capture of that City Tipu lost half of his dominions and from that time onwards Calicut Teroke Dindigul Gurramkonda and Dharwar ceased to be in his possession. I rom the tenth year to the end of the reign coins were only issued from the Seringapatam Nagar and Gooty mints and from the last of these only in copper. In the seven teenth or last year of reign which commenced less than a month before the death of Tipu so far as is known only two varieties of copper coin were struct both at the Nagar mint With but few exceptions and the e con fined to gold and silver issues the name of the mint

regularly occurs on the coins of Tīpu Sultan Following his father's example, Tīpu has not recorded his own name on any of his coins, though the initial letter of his father's name is frequently met with on his gold and silver issues. It is equally noteworthy that the name of the ruling Mughal Emperor Shāh Ālam II, is not to be seen on any of his extant coins.

(b) The Eras on his coins

Coins of the first four years of Tīpu's reign bear the Hijii date, the numerals leading, as usual, from left to From the fifth year to the end of his reign, however, his coins are dated in his special Mauladi era, and the figures read from right to left. The coins of the fourth year are dated 1200 AH, while those of the fifth year bear the date 1215 A M, and "it appears probable," writes Dr J R Henderson, who is the latest authority on the subject of Tipu's coinage, "that the commencement of a new century influenced Tipu in making the change at this time" The Hijri years are lunar years of twelve lunar months each, while those of Maulūdi system, which, as the name indicates, dates from the birth and not from the flight of the Prophet, are luni-solar years of twelve lunar months, with an intercalated or adhika month added at certain intervals Tīpu, in founding his new calendar, as was suggested by Kirkpatrick in 1811, simply adopted the Hindu calendar in common use in Mysore, which had a cycle of sixty years, and substituted Arabic names for the Hindu ones assigned to the cyclic years and months. Tipu for some unexplained leason assumed that Muhammad was boin in 572 A D (and not 571 A D, the usually assigned date) and as the first year of the new era certainly commenced in 1787 A D, the innovation must have been, as pointed out by Di Henderson, introduced in 1787-572 or 1215 AD According to Mr L D Swamikannu Pillay, "the Maulūdi year began regularly at the same time as the Indian luni-solar year,

ic on Chartra Sukla Pratipada or the first tithi of the light fortmeht of Chaitra and that the serial numbers of Tipus cyclic years recorded on many of his gold and silver coms are exactly the same as those of the South Indian cyclic years Not infrequently the dates on the coins of Tipu especially on the copper ones are found to be erroneously given. This has been set down to the unfamiliarity with the Arabic numbers on the part of South Indian die engrivers The interested reader will find at page 28 of Henderson's book an useful table showing the date according to the Christian reckoning of the commencement of each year of Tipu Sultan's reign

As regards the names of the cyclic years mentioned () Cyclic b on certain of his gold and silver coins. Tinu followed for soly a long about first the abjad and then the abtath system, in both of nd abtath by to a which a certain numerical value is assigned to the letters of the Arabic alphabet The abiad is the older of the two systems and it contained twenty two different numbers nine units units tens and the first four hundreds which were consecutively denoted by the twenty two Arabic letters that correspond to those of the Hebrew alphabet As Arabic contains six letters which are not found in the Hebrew alphabet the last five hundreds and the number 1000 were consecutively assigned to those letters Tipu being dissitisfied with the older arrangement introduced at the same time as his new Mauludi era the system of ablath above mentioned This system is named from the first four letters of the Arabic alphabet, in which the same twenty eight numbers are assigned consecutively to the twenty eight letters of the Arabic alphabet Both these systems were first elucidated by Kirkpatrick and Marsden and more recently in a clear and succenct manner by the Rev Dr C P Taylor whose work will

be found mentioned in the Bibliography annexed to this section. The following table adapted from Henderson contains the names of the cyclic years for the different years of Tīpu's reign. Only those marked with an asterisk are actually known on coins—

Regnal year	Cyclic Jeai	Name of Cyclic year	Regnal 3 ea1	Cyclic year	Name of Cyclic yeai
1 2	3 7 38	Zakı, pure *azal, beginningless eternity	9 10 11	45 46 47	* sabarjad, a topaz * sahar, dawn sāhar, a magician
3 4	39 4 0	* jalān, splendour * daļv, the sign	12 13	48 49	* rasıkh, firm * shād, joyful
5 6 7	41 42 43	Aquariaus * shā, a King * sāiā, fragrant * sarab, a mirage	14 15 16 17	50 51 52 53	* hırāsat, a guard sāz, concord shādāb, moist bārish, rain
8	44	* shita, winter	}	}	

It should be added that the first regnal years follow the abjad system, and the remainder the abtath Although the latter system did not come into use till the fifth year of Tīpu, abtath terms had been invented for the earlier years, and the first regnal year is recorded on the coins as sakh, glass beads, when the date of accession is given.

(d) The Month-Names Two systems of nomenclature were also adopted for the twelve months of the year. The first, in which the names follow the abjad system, was in use during the first four years of the reign, while the second, which follows the abtath system, came into force in the fifth regnal year, along with the Maulūdi system of dating the coins. For details as to the two sets of monthnames, the interested reader is referred to the works of Kirkpatrick, Marsden and Taylor

(c) The Letter Dates On many of Tīpu's Ahmadis, Sadīqīs, double-lupees, supees and half-lupees, struck after the introduction of the *Maulūdi* era, the following words are found on the

reverse date of accession the year Salli third of Bahari Bahari is the name of the econd month of the year in both systems and Sakh, glass beads in the ablath reckoning has the numerical value 37. The coins therefore record the fact that Liou Sultan ascended the throne on the third day of the second month of the thirty seventh cyclic year. This year commenced on the 2nd of April 1763 and the date of lipus enthronement therefore corresponds to the 4th May 1783 a period in which as Marsden points out he was flushed with the victory recently ob uned over a British army on the Malabar Coast The copper coins issue ! from the Seringapatam Nagar and Goots mints during the first four years of Tipu -and no other mints were in operation during these years -bear respectively the first four letters of the Arabic alphabet. The letter is in each cale placed above the elephant on the obverse while the date occurs on the reverse, and occasionally on the observe as well. In several coins of the Goots mint the letter and date do not correspond and it seems safest to suppose that the former is correct

Tipu invented names for his coins on the reverse of of his Coins which they are usually found. We owe to Dr. E. Hultrsch the first detailed explanation of these names. The gold and silver coins are called after. Muhammadan saints Ahalifas in the former coins and Imains in the

Not long after the introduction of the Mauludi era () The Name

latter while the copper coins with the single exception of the first name for the double pass, which is that of a Khalifa bear the Arabic or Persian names of stars. The coins with their names are as follows —

(1) Four Pagoda Piece—Ahmadi from Ahmad the most praised a name of the Prophet himself

(a) Double Papoda-Sadiq: from Sadiq the just after Aba Bakr Sadiq the first Khalifa

(111) The Pagoda— $F\bar{a}r\bar{u}qi$, from $F\bar{a}r\bar{u}q$, timid, after Omar Fārūq, the name of the second Khalif

(1v) Double-Rupee—Hardars, from Hardar, a lion, the designation of Alī, who was both the fourth Khalif and the first Imām Tīpu's father is also commemorated in the name

(v) Rupee-Imāmi, from Imām, leader, after the twelve

Imāms

- (v1) Half-Rupee—Ābidī, from Ali Zain al Ābidīn, the fourth of the twelve Imāms
- (vii) Quarter-Rupee—Baqīri, from Muhammad al Bāqir, Muhammad the Great, the fifth Imām
- (viii) One-eighth supee—Jafari, from Jafar al Sadiq, Jafar the Just, the sixth Imam
- (1x) One-sixteenth jupee—Kāzimi, from Musa al Kasim, Mūsa the silent, the seventh Imām
- (x) One-thirty-second tupee (the smallest silver coin)— *Khizii*, from Al Khizi, the green one, a saint who is said to have drunk of the fountain of life and in consequence to be still alive
- (xi) Double-Paisa—Othmāni or Mushtāri, (the laigest copper coin)—The first name was in use from 1218 up to 1221 and commemorates Othmān, the third Khalīfa. The second name which came into use in the year 1221, and was continued in all later years during which double-paisas were struck, is derived from al mushtāri, the Arabic name of the planet Jupiter
 - (x11) Paisa—Zohia, which is the Peisian name of Venus (x111) Half-Paisa— $Bahi\bar{a}m$, the name of the planet Mais
 - (xiv) Quarter-Paisa—Akhtar, Persian word for a star
- (xv) One-eighth Paisa—Quth, the Alabic name for the Pole Star

The only coin of Tīpu on which no name has been found recorded is the gold fanam, and the omission can hardly be, as remarked by Henderson, due to the small size of the coin, for the designation Khizri appears on the still smaller silver half-anna

The coin-names above mentioned first appear on the gold and silver coins on or after the year 1216, while in the case of the copper coins, with the exception of the

double pairs, which bears the designation Othmani as early as 1219, the names do not appear till 1221, when the name of the double pairs was altered to Mushtarī.

Of the four varieties of gold coin issued by Tipu (2) to Cott Sultan the Ahmada was struck at the Seringapatam and Sagar mint whilst the Sadige is only known from the first of these. I cam the yers small number of these coms now procurable at has been inferred that their usue cannot have been extensive. On the other hand the pagodas and finams which conformed to the central South Indian cold currency were cyclently much more extensively coined Papodas were struct at Seringa patam Nagar and Dharwar (including Khwurshed Sawad) while fanams in addition to these three mints excluding his urshed Saund were also struck at Calicut Leroke and Dindigul Both Moor and Hawken refer to a double gold make which neither of these writers had seen and the com has not been recorded by any one also according to Hawken it was known as an Imami The thmadi has an average Imaumi weight of 211 grains. It was probably intended to be the equivalent of four pagodas as the normal weight of one of the latter coins is 524 grains If however, the weight of 160 grains assigned by Jackson to an Ahmadi dated 1198 is correct it may be that when the coin was first struck it was intended to be the equivalent of the muhr or gold rupee which would weigh approximately 175 grains. In any case the coin is frequently in correctly termed a cold muhr Three variations in the inscriptions are commonly met with on the Ahmadis The following may be taken as typical for the first of these -Obverse The religion of Ahmad is illumined in the world by the victory of Haidar Struck at Pattan the (cyclic) year Azal (38) the Hijri year 1198 Reverse He is the Sultan the unique the just The

third of Bahārī, the (cyclic) year Azal (38), the regnal year 2" On the second type, the reverse is practically the same as in the first, except for the cyclic and regnal years and the obverse is also nearly the same but for the cyclic year occupying a line by itself, and the word "Muhammad" being found at the end of the legend on the same surface In the third type, the name of Muhammad appears at the head of the obverse inscription and the denomination of the coin is also found on the same Marsden suggests that the inclusion of the surface name of the Prophet was intended to pacify the "murmurings of those to whom the exclusion of the hep ah could not fail to give occasion of scandal, and who might have begun to suspect their sovereign of heterodoxy" On the reverse the complete record of Tīpu's succession to the thione is now found three types of inscriptions are met with in the two larger gold coins and in the three larger silver coins. While the third type occurs in all these coins, the first type is only known in the Ahmadī, double-lupee and the lupee, and the second in the Ahmadī, double-rupee and halfrupee, but it is quite probable, as Henderson remarks, that this list is incomplete.

The average weight of $Sad\bar{\imath}q\bar{\imath}$ is 106 grains and it was probably intended to be equivalent to two pagodas. The reverse inscription and its arrangement are identical with those found on the third type of $Ahmad\bar{\imath}$ above mentioned. The obverse inscription remains the same, but the arrangement of the words is slightly different. Making allowance of course for the designation of the coin $Sad\bar{\imath}q\bar{\imath}$, and the various cyclic years and dates which appear on this surface in the four known varieties of the coin of the Paqoda, generally termed the Sultani Pagoda, weighing normally $52\frac{1}{2}$ grains, there are three varieties, the last of which bearing the distinctive name of $far\bar{\imath}q\bar{\imath}$. The first variety represents those struck at

Pattan and Natar in the first four years of Tipu s reign On the observe Haidar similal combined with the mint name and the numeral signifying the regual year are to be seen. On the reverse is the inscription. He is the Sultan the just Hijiri year 1200 The second variety was struct at Pattan and Nagar in 1215 and also at Dharwar in 1216. On the rever e the name. Muhami mad as found added before. He is the Sultan etc. In the third variety struck at Pattan from 1216 to 1223 at Nagar in 1216 and 1217 and at Khwurshed Sawad in 1217 and 1216 the reverse inscription is the same exerpt for the addition of the words the urique before the words the just etc.

The fanam weighing from 5 to 6 grains was equal in value to one tenth of a pagoda and despite its small size hid a wide circulation in South rn India where apart from those issued by Tipu Sultan many varieties of this coin exist. In Tion's faname the obserse exhibits Haidar a initial within a lined circle and a row of dots but there are several slight variations in the reverse inscription. Lor further information on this head, the reader may usefully consult Henderson a book already referred to

Though Tipu's corper coins are invariably unmilled his gold and silver coins exhibit a highly peculiar and characteristic milling remarks Henderson simular to that met with in some I rench coins and which there fore perhaps owes its origin to some of Tipus I rench workmen It consists he adds of one or two irregular grooves running round the edge of the coin interrunted at regular intervals by transverse depressions or indentations in such a manner as to give almost a crenated appearance to the margin

The come of the Kerala country or Malabar have been (xvii) Kêrala country found in large numbers in this State They Coins—Fira frequently found in large numbers in this State



have been unearthed in such widely separated districts as Bangalore and Shimoga They are mostly gold coin called Vīra Rāya fanams, or panams, probably coming from Calicut, which during the period of Haidar and Tīpu was closely connected with this State. In 1909-10, there were found at Kamblipui, Anekal Taluk, Bangaloie District, 37 of these coins (M A R 1909-10, para 114) Seeing that they have been found in many paits of Southern India, they must have once had a wide circulation The weight of Vira Rāya fanam has been found to be about 6 giains. Tradition on the West Coast ascribes these coins to Parasurama, thus showing that they are of some antiquity The symbols on them have not yet been satisfactorily explained by numismatists The figure on the obverse is supposed by some to represent Kalı and by otners to represent a dagger or shield. D₁ J R Henderson states that the symbol on the obverse also occurs on the Tanjore small gold fanams and that it was copied from these by both the Dutch and the French on some of their copper coins also occurs on a few Travancore copper coms regard to the symbol on the reverse, Dr Henderson suggests that it might have "some connection with the zodiac because the Tiavancoie name for these coins is $i\bar{a}si$ (i.e., a sign of the zodiac) and the twelve dots may represent the twelve zodiacal signs" A slightly different kind of Vira Rāya fanams, 66 in number, were unearthed at Gabaluı, a village in Kumsı Taluk, Shimoga District, in 1910-11 Though they differ from the specimens above described, they are exactly like the specimens Nos 189-192 figured on plate IV of Sir Walter Elliot's Coins of Southern India It appears that they are known as Chandrihana in the Shimoga District Another interesting find of the same Vira Raya panams was made at Chikkerehalli, Honnali Taluk, Shimoga District In describing this find M1 Narasimhachar throws out an

interesting suggestion in regard to the symbol found on the reverse of these panams Besides the twelve dots he says the reverse shows an animal evidently a crocodile moving to the left. In some of the published plates and in Elliot's Coins of Southern India the coins are figured upside down showing the dot below and the animal above lying on its bick. If they are figured correctly te in the reverse order the crocodile can be clearly seen moving says Mr Narasimhachar to the left with its bent tail and bearing the twelve dots on its back He thinks the animal represents Sisumara or the heavenly tortoise supporting on its back the collection of the stars and the planets

Purnaiya when Regent restored the Illers Laraha as (xviii) the new or Hosa Ilkeri Varaha the original device of Misson Siva and Purvati being restored on the obverse and Dynasty-sor on the reverse Krishna Raja Wodevar III on Noty r III assuming the Government in 1811 issued it as the Krishna Raja Varaha retaining the same obserse but putting Sri Arishna Raja in Nagari characters on the reverse It was called according to Buchanan Aartar Illers Laraha hartar meaning the ruler or ruling king as distinguished from the Dalayavi the head of another branch of the Royal family Purnaiya re coined the Kantiraya hana which as already stated was called giddu Kantiraya hana to distinguish it from the original issue of Kantirāna

Gold coins of the British Past India Company have (xix) Beitish been traced at Sringeri (MAR for 1915 16 para 154) One gold mohur has on the obverse the head of Queen Victoria with the words Victoria Queen around and the date 1841 in the exergue and on the reverse a lion walking to left with a palm tree behind it in the centre the words Last India Company around the margin

Company

and the value of the piece in English and Persian (ēk ashrafi) in the exergue. Two gold pieces of the value of five tupees each, which appear to be half mohurs, show on the obverse the coat of aims of the Company with the words "English East India Company" tound the margin, while the reverse beats the Persian inscription—Ingriz Bahadur Company—and gives the value of the piece as five rupees. Another gold coin, similar to the above but larger in size, has below the coat of arms the motto, Auspicio Regis and Senatus Anglia, on the obverse, and names the piece as an ashrafi on the reverse

Silver Coins
(i) Tipu
Sultan's
Silver Coins

Silver coins came into general use with the Muhammadan dynasties of Northern India Though they had been in use for some time before, owing to lack of silver and disturbances in Central Asia, silver importation had temporarily ceased and with it silver currency as well. Silver, however, became plentiful with the reopening of the commercial relations with Central Asia, from where the world supply was originally drawn just during the time Muhammadan dynasties began to build up then kingdoms in India So fai as Mysore is concerned, silver coins were first issued by Tîpu Sultan. Seven varieties were issued by him, viz, the double rupee (the Rupee is so named from a word meaning silver) struck at Pattan, Nagar and Calicut, the rupee at Pattan, Nagai, Dhaiwar and Khwurshed-Sawad, the half-supee at Pattan and Nagar, and finally the quarter, eighth, sixteenth and thirty-second of a rupee, issued only from the Pattan mint. No silver coins seem to have been issued in the first regnal year and only coins smaller than the supee are known after the thirteenth year. The smallest fraction of the rupee, or Khizri, was apparently only struck in the twelfth year. The doublerupee, weighing generally from 352 to 355 giains, has three varieties of inscriptions on it, similar in detail to

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those on the gold ahmadi. In the double rupees of the third type however the coin name haidars appears on the observe in place of the word ahmadi found on the gold coin The first variety of the inscription is found on coins dated from 1198 to 1216 including the latter year while the third type commences from 1216 and continues to 1220 The two Calicat double rupees struck in 1215 which differ chiefly in the arrangement of the figures in the date are of the second type but in one of them the name of the cyclic year occurs in the last line on the observe. In several of the earlier double rapees both fields but more particularly the reverse are ornamented with conventional floral and even cruciform designs in addition to the usual rosettes composed of dots in the later coins the fields are plain. The rupee weighs on an average 175 grains, though an exceptional specimen may weigh as much as 188 grains. There are two types of it which except for some differences a ree as regards inscriptions and their arrangement with the first and third types already noted in connection with the ahmadi and double rupee In the coms of the later type the distinctive name imami appears on the obverse The first type was apparently issued only from Seringa patam and Nagar in 1200 while the later one appeared from 1216 onwards at Seringapatam and at Dharwar A rupce struck at Nagar in 1216 which must be regarded as a variety of the later type shows variations in the arrangement of the inscriptions on the obverse Haidar's initial is omitted The rupee struck at khwurshed Sawad in 121" and 1218 shows also variations in the obverse the names Muhammad exchange places and Haidar's initial is also restored The Half rupee the abidi weighs about 87 grains and exists in the second and third types already described in connection with the gold and silver coins The Half rupee struck at Seringapatam in 1215 is the only known representative of the second type. The Nagar Halfrupee agrees with the Double-rupee issued from the same mint in 1215 The Quarter-rupee, baqui, has an average weight of about 13 grains and was struck at the Seringapatani mint from 1216 to 1224 Only a single type of it exists, the obverse having "Muhammad He is the Sultan, the Unique, the Just Year 1216 (Mauludi)" and the Reverse "Baqui (regnal) year 6, T Pattan" The Eighth-ruper, the jafaii, which weighs about 20 giains, was struck at Seringapatam from 1218 to 1226. inscriptions are still further reduced. On the obverse, Haidai's name is continued with that of the mint thus. "Muhammad Year 1218 (Mauludi) Struck at Pattan," and the reverse has-"Jafarī, Regnal year 8" The Sixteenth-lupee, known as Kazimī, weighing about 10 giains, was issued from the Seiingapatam mint from 1220 to 1226 Except for the presence of the distinctive name of the coin, the inscriptions are identical with those of the Eighth-1 upee On the reverse, the legend runs. "Kāzımī, Regnal year 10" The Thirty-second of a rupee, the Khiziī, the smallest of all Tīpu's coins, which weighs approximately 5 grains, was struck at Seringapatam, and is known only from 1222 It has on the "Struck at the royal residence" and on the reverse, the legend "Khızıı (regnal year) 12" no mint name occurs on this coin, it may be assumed, on the analogy of the other small silver coins, that it emanated from Seringapatam

(11) Krishna Rāja Wodeyar III On the restoration of the kingdom, Purnaiya continued the silver comage practically unchanged, except for the legends. Persian being at the time the official language in the State, the coins first struck in his time bear inscriptions in this language. The Rāja Rupee was issued in the name of the Mughal Emperoi, Shāh Ālam, following the type of the rupees issued by the East India

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years on this coin are irreconcilable. The obverse of this coin has the legend Silla and bar haft hashur saya fa l al Ishami din Muhammad Shah Alam badshah-The defender of the religion of Muhammad the reflec

tion of divine excellence the Emperor Shah Alam struck this coin to be current throughout the seven climates As regard, the phrase seven climates Moor says -

When Tunur establishing his throne in India overcame the kings of Kashmir Bengal Decenn Gujarat Lahore Poorab and Paishoor, he united the kingdoms and called himself conqueror and sovereign of the seven climates or countries which title has been retained by his successors The inscription on the reverse runs Zarb Mahısur san 47 sulūs mauimanant mānūs - Coined at Mysore in the 17th (or other) year of the auspicious reign It must be added that only a portion of this inscription occurs on each coin The Raja Ardha Rupaui (A Ruper) is much like the Rupayi both as to the obverse and reverse The Parali (1 Rupee) has on the obverse the figure of Krishna surrounded with dots and on the reverse the legend | Aishen Raj Wodeyar san 1241 julus zarb Mahisur in Hindustani surrounded with dots Some specimens are found dated according to the Kaliyuga The silver fanams issued were known as Adda (1 fanam) and Haga (1 fa jam) Adda represents half the value of a Kantirai hana the basis of popular and official calculation of the time. On the obverse of them is a dancing figure of child Krishna with a ring of dots and on the reverse is the legend Mayili hana in three horizontal lines in Kannada characters These were called Mayili fanams The meaning of Mayili is not very clear Mr Rice writes -

It may mean mayili reduced body or thin Another possible but not very probable explanation is Mays contrac tion for Mayisur and li the locative suffix This would mean

"in Mysoic," indicating the mint town. The only other meanings of Mayili in Kannada are—duty, and small pox, neither of which is of any use here."

(111) Mughal Emperors

Mughal coins have been traced in the State These range from the time of Akbar to that of Muhammad (sec M.AR. 1915-16, para Shāh Bahādui Akbai's Rupce and Half-tupec appear in "modern imitations, the legends being blundered and illegible" A rare coin that has been found is one of Shah Jahan of what has been called the Kalıma-llahı type obverse shows the Kalima and the world ilahi and mentions Kashmii as the place of mintage and Aidibihisht as the month The reverse names the king with his titles Shihābu-d-dīn Muhammad Shāh Jahān Bādshāh Ghāzi Sāhib Qirān Sāni Ilāhi was the new era intioduced by Akbai in the 30th year of his leign from his first regnal year. The names of the months and days of the Ilāhi eia weie the same as those of the old Peisians and Ardibihisht was their second month Sahib Quan Sam means "the second loid of the planetary conjunctions,' Tamerlane being the first. The title is also found on the coins of several of Shah Jahān's successors up to Akbar II.

(iv) British East India Company Rupees issued by the East India Company bearing the name of the Mughal Emperor Shāh Ālam have been found in conjunction with the Rāja Rupee in the State—as far interior as Nagai in the Shimoga District (M A R 1912, para 140) In one find of three coins, two of the E I Co and one Rāja Rupee, on the obverse is the couplet mentioned above in connection with the Rāja Rupee, of which only a few words are legible When complete, the couplet would read (correctly) thus

Sıkka zad bar haft Kıshvar Sāya fazal Allah hāmī dīn Muhammad Shāh Ālam Bādshah 15]

meaning. The defender of the Religion of Muhammad reflection of divine excellence the I imperor Shish Alam has struck this coin to be current throughout the seven The Huradate 1221 (i.e. A.D. 180b) is also LIVER on the observe of two of the coins. I rom the reverse inscriptions we learn that the Last India Company rupce were minted at Arcot in the julys (or regnal) years 13 and 26 and that the Rija Rupee was minted at Masore in the regnal year to. The double panam of silver of the British Int India Company with two linked C s on the reverse has all o been found in the State (V 1 h 1916 17 part 153) The Arcot rupee of the I rench I ast India Company has also been found in the State This emanated from Pondicherry The crescent mark found on this coin is common (and confined) to it and to the coins of Krishna Rina Wodevar III The similarity between these two sets of coins is so great that the silver coins of Arishna Raia Wodeyar are as Henderson points out (see M 1 R 1916 17, para los) frequently mustaken for I reach ones as the letters of the mint town Mahisur are not always visible. Other wise they are very similar only tho e of Krishna Ruia Wodevar frequently bear as already remarked impossible dates and reanal years for Shah Alam in whose name they were profesedly struck. Linds of the old Arcot rupee of the British I ast India Company are also met with in the State According to Atkins it was first issued about the year 1758 and most probably continued in circulation until the year 1811. The mint mark on it is suppo ed to represent a lotus flower. In a hourd found at Channarayapatna Hassan District many varieties of silver coins have been traced. Coins of the British I ast India Company struck in the name of the Mughal Limperors Azizu d din Alamgir and Shah Alam II (Rupce 1 Rupce 1th Rupce and 1th Rupce) all bearing on the obverse the date A H 1172 (A D 1758)

and on the reverse the regnal year 6 and the mint name Arcot are part of this hourd. Arcot coins of this Alamgir were struck both at the Calcutta and Madras mints, the mint-mark of the former was a lotus flower and of the latter a rose Both the varieties are included in the hoard spoken of in the MAR 1915-16, para 153 Two valieties of coins struck in the name of Shah Alain, those which bear an Arabic couplet and those which merely give the king's name, are also included in it usual, only a few words of the couplet are legible on the coins, which include specimens of the Rupee, 1 Rupee and & Rupee of both varieties One of them is dated in AH 1218 or AD 1803, another gives AH 1221, or The couplet variety bear the mint name of Arcot, whereas those with the name of the king on come from the Suiat mint According to the author of the undated Catalogue of Coins in Mysore Government Museum, Surat coins were also struck in Mysore during Purnaiya's Silver double fanams of the British East Regency India Company, issued during the time of Chailes II, are also known They have on the obverse a standing figure, probably of Vishnu, and on the reverse two linked C's, the monogram of Charles II These coins are usually attributed to the Bombay mint, but they seem to be issues of Madias There is also one single fanam of this series with the same obverse and ieveise Specimens of another variety of silver double fanams give the value of the coin in English and Persian on the obverse and in Tamil and Telugu on the reverse Another silver coin, a quarter pagoda, has on the obverse a gopura or tower surrounded by stars and on the reverse the standing figure of a god. The value of the piece is also given in English and Peisian on the obverse and in Tamil and Telugu on the reverse Included in the coin necklaces (known as puttāli saras) of the goddess Sri Sāiada at Sringeri are some foreign gold coins, including those of

Belgium and Venice the e of the latter prependerating. The Venetian coins are ducats. The observe bears a standing figure of Christ while the reverse shows the Doge kneeling to receive a banner from 51 Mark On the markin to the left on the reverse occurs the legend S M Lenetus

A copper coin of the Choles with the usual standing C precions ling on one side and a scated human figure on the $^{(i)}$ $\in ML$ other is known (V A R 1916 17 part 153) The scaled figure has in some case underneath the name Raia Roja in Nagari Raja Raja was the great Chola king who made Tamore his capital and embellished it (98 , 10) AD) This type of coin spread with the Chola power and was copied by the kings of Cevlon. Its influence is to be noticed on the earlier issues of the Najaka kings of Madura and Tinnevelly A copper piece of the 60 1 / ya Vijavanagar King Diva Kasa II has also been traced in Di (W 1 h 1916 17 pars 153) As a general rule in (16) fally Mysore from the earliest times to which they have been traced copper coins bore on the obverse the figure of an elephant une whence the name une or anna though the letter is perhaps a compromise between hana and Above the elephant was afterwards introduced the moon and later on the sun also The reverse consisted of crossed lines The half paisa had a tiger on one side and a battle axe on the other, which Rice following apparently Moor thinks may have been a Hoysala coin though it has been suggested by Marsden that it was a type tried but abandoned by Tipu According to Loventhal the special crest of the Pandyan princess of horkar was the battle ave associated with the elephant Besides these, there was an old series bearing on the obverse a Kannada numeral from 1 up to 32 in a ring of dots with the crossed lines on the reverse. They are attributed to the Mysore Rajas who immediately preceded

Haidai Ali These are so abundant at the present day that it seems light to infer that they had at one time a very extensive circulation. They are of two issues, weighing approximately 46 grains and 23 grains, and bear on the obverse Kannada numerals from 1 to 33 according to Jackson, though Henderson states that he has "not met with a number higher than 32" The significance of these numerals is not known but the opinion has been expressed that they may indicate the years of a reign But for the awkward position created by Jackson's mention of 33 numerals, Henderson was inclined to attribute them to Chikka Dēva Rāja (1672-1704), or to Krishna Rāja Wodeyai II (1734-1766) Haidai's paisas continued the elephant obverse They were struck at Seringapatam in the last two years of his reign and are of considerable interest, as they form the model on which the extensive series of copper coins issued by his son was based Henderson includes under the heading "doubtful copper coins of Haidar Ali" three distinct series, all worthy of special mention The first consists of three roughly executed and undated parsas, two of which were struck at Bellary and the third at Seringapatam, they may probably have been assued by Tipu, although their extreme roughness seems to indicate The name "Bellary" is spelt in two ways other wise and no other coins of this mint are known The coins with Kannada numerals are evidently a re-issue of the sımılaı coıns struck by one of the Mysore Rājas referred to above These coins bear in addition to the Kannada numerals, which possibly indicate regnal years, an Arabic numeral repeated, which Henderson thinks is perhaps an indication of value On the chequered reverse, Haidar's initial is found, a fact which does not enable us to assign the coins to Haidai or Tipu. As, however, Tipu had a very extensive and distinctive copper coinage of his own,

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(1v) Hardar Alı issued by his father to whose general policy of copying earlier types they also conform Finally we have the tiger and bittle ave coins which as already stated have been taken by Marsden as pattern pieces of Lipu which never came into general use Henderson has catalogued them as issues of Haidar though he aids that there is perhaps just as great probability that they originated with Tipu to whose half passas and quarter paisas they on the whole conform both in weight and size their border is also identical with that of many of Tipus copper coins As no specimens of this type have been met with in Mysore it is suspected that they may have formed a temporary issue for Calicut It is interesting to note that of the two dated paisas the one issued in 1195 is not uncommon while the later one is very rare The thick course paisa struck at Seringapatam is not rare nor is the Bellary paisa with the elephant to right but the one with the elephant to left is distinctly rare None of the small copper coins with Kannada numerals and Haidar's initial is commonly met with and clear examples (vide Henderson's Catalogue) showing more than a small part of the die are rare. The tiger and battle axe coins are all rare and particularly those of the smallest size Tipus copper coins are in five (1) Tipus different values, vi double paisa paisa half paisa quarter paisa and eighth paira they were issued by Tipu Sultan from no fewer than twelve different mints though only the paisa appears to have been struck at all of these The paisa is besides the only coin known to have been struck in each of the seventeen regnal years of Tipu The coins unlike the gold and silver ones invariably exhibit on the obverse a figure of an elephant either advancing or standing with its head to the right or left of the field and in some double paisas the animal is represented with its trunk uplifted as if engaged in the act of taslim or salaming an

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action which it is usually trained to perform on special It is generally capatisoned, with an elabonately decorated body-cloth and head-covering, and with metal anklets on all its feet, in other words, with the ornamental trappings worn by the animal on ceremonial or State occasions As a general rule, to which however there are many exceptions, the elephant in the earlier coins up to 1221 is tuined to the left, while in the later ones from 1221 onwards it is turned to the right, and the exceptions are most frequently to be met with during the first few years of each of these periods The elephant, which in India is associated with lovalty, is an inhabitant of the Mysore jungles and appears, as already stated, on Ganga coins, from whom it was copied by the Gajapati Apparently Haidai and his son were well acquainted with the earlier coinage of the country and built up their own coinages on it

The paisa weighs approximately 174 grains and the other copper coins in due proportion The special designations appear first on the double-paisa in 1218 and on the smaller coins in 1221 Tufnell and others have described the double-paisa as a "forty-cash" piece, and the other coms in relative proportion down to the eighth of a paisa, which is the equivalent of two-and-a-half The term "cash" or "Kās" was in use, as Henderson points out, in the Tamil districts of Southern India and was introduced in the copper currency of Mysole after the death of Tipu Sultan, when Krishna Rāja Wodeyar III was restored to the throne, probably to make the coins conform to those of the English East India Company It is, however, doubtful if the term was used by Tipu, and we know from the writers of his time that the word "paisa" was then in general use (vide Kirkpatrick's Letters, No CCXXXIV) legends on the copper coins are always of limited extent and are practically confined to the reverse

The double paisa weighs from 331 to 332 grains. It was struck at Seringapatam and Magar from 1218 to 1226 at Chitaldrug in 1218 and 1219 and at Leroke in 1218. Henderson's lists show that specimens without any indication of the date are also known from the first two of the mints mentioned above. There are, three main varieties of this coin.

(1) Those issued from all the four mints between 1218 and 1221 the latter very in the case of l'attan only. The obverse on this is an elephant to right vith uplified trunk date over the tail and above the elephant a fly. The reverse has the legend. Otherant struck at the royal residence lattan. (2) Those issued from Pat an and Nayarin 1272 and 1223. The obverse is as in No. (1) above but the date vaties and the word. Vaula it is found above the elephant. The reverse is as in No. (1) above except for the name of the coin. (3) Those issued from l'attan and Nayar in the letter coin. (3) Those issued from l'attan and Nayar in the letter years 1221 to 1276. The obverse on this type is in le up of an elephant to right with depre sed trunk above the elephant a flag carrying the letter for letter year) but no numeral date. Pattan in the Vaulaid year 1221.

The Paisa which was struck at all the mints, has an average weight of 171 prains but examples weighing as little as 160 grains and as much as 193 grains are also not with. In the earlier paisas with the exception of the two cirliest Nagar ones the obserse shows merely the elephant and date but the Pattan and Nagar coins from 1221 to 1223 (both years included) have in addition the word. Mauludi and two paisas struck at Pattan in 1221 and 1222 the words 'Muhammid Maulud. The distinctive letter for each year is found on coins of the two mints mentioned above and also on those of Pair Hisar from 1221 onwards and as late as 1227 in the case of Nagar but the word. Mauludi now disappears from the obserse. As regards the reverse the earlier coins as a rule merely record the mint with the word.

"Struck at," but on Pattan and Nagar parsas of 1221 and subsequent years the special name of the coin "Zohia" or "Zohiā" appears, while in those of Faiz Hisār, it is only met with in the letter-years. In the case of three mints, during the letter years, the word "Maulūdi" is associated with the date on the reverse A Feroke parsa, struck in 1216, has the word "Sanah" ("year") on the obverse Some of the earlier parsas of Calicut have the "bundar," "the port," and in others from this mint, the regnal years are stated on the same surface Undated parsas are known from the Pattan, Nagar, Faiz Hisār and Calicut mints

The Half-Paisa was issued from all the mints except Calicut—It weighs on an average 87 grains, but variations from 82 to 92 grains are not infrequently met with The legends and their arrangement on this coin agree generally with those on the paisa, the only notable difference being in the fact that the word "Maulūdi" is entirely omitted from the former, except in the case of the half-paisas struck at Nagar in the last three years of the reign. The special name "bahrām" is seen first on Pattan coins in 1221 and on Nagar and Faiz Hisār ones in 1222 and 1224 respectively—Undated half-paisas are known from the Pattan, Nagar, Faiz Hisār and Bengalūr mints

The Quarter-Paisas generally weighs about 42 grains, though specimens weighing from 32 to 49 grains are not unknown. It was issued from all the mints except Khwuished-Sawād. Calicut quarter-paisas have no date on either side, the name of the mint-town only appearing on the reverse. A quarter-paisa from the Nagar mint, however, has the date 1198 and a word on the reverse. The distinctive name akhtār appears first on Pattan coins in 1221, and only in later years on those of Nagar and Faiz Hisār. In other respects the quarter and half-paisas agree. Undated quarter coins are known from the Pattan, Faiz Hisār, Bengalūr and Calicut mints

The lighth Paisa is the smallest copper coin of Tipu Sultan. It weighs about 21 grains though occasionally it has been found to be only 18 grains. It was struck only at the Pattan Nagar Bengalur I crushlyab Hisar, and Salamabad mints. It appeared as carly as 1216 and as late as 1226. The special name quth is only met with on the later Pattan and Nagar coins appearing in the first of the class carly as 1222 and as late as the penultimate letter year 1226 while the only known Lighth paisa from the Nagar mint was issued in 1226. A variety is known possibly struck (according to Henderson) at Pattan in which the name of the mint is emitted although the word quth occurs and another is known without any indication of the date.

Attention has been drawn by Henderson to the extra ordinary errors which occur on some of the smaller copper coins of linu and to the reason assigned by Buchman for the same (| Journey from Madras | 129) I or instance on some of the quarter passes of Nagar I air Hisar and Khaliqubal error occurs not only in the date but extends also to the name of the com in the first two of these mints. The value of these coms was not as Buchanan suggests, deliberately raised by the Sultan to my off his dues to the soldiers with the result that the legends on these coms were altered to suit the arbitrary and oppressive action but that the descriptions them selves were says Henderson due to an error on the part of an ignorant workman who was not familiar with the Arabic letters It seems hardly likely that a purely temporary measure would be recorded on the coin Tipus copper coins, unlike gold and silver are invari ably onmilled

A word or two may be added here on copper coins (vi) Vi similar to those struck by Haidar and Tipu but which chiefs were not actually issued by either of them. Thus coins of the quarter-paisa size, with an elephant on the obverse, like those of Haidai and Tipu, are occasionally met with. Henderson notes one of these, which is an obvious copy of Tīpu's quarter-parsa, in which the elephant is surmounted by a crescent and star, while the reverse bears the mint-name Ganjikota (Gandikota, in the present Cuddapah District) and the date 1215 (1800-01 AD) In others, the reverses which are always incomplete and usually illegible, suggest that they were struck by some of the chiefs of the Bellary, Anantapur and Cuddapah districts, who struck coins in the name of the Mughal Emperors One of these bears the date 1161 (1748 A D) above elephant, and if this is not an error, as Henderson strongly suspects it is, it might be regarded as the prototype from which Haidar Ali took the elephant obverse Jackson figures a half-parsa in which the reverse bears the illegible name of a mint and the date 1202 (1787-88 AD) This coin, which is not uncommon, has an elephant to right while a second type exists in which the elephant is to the left Henderson assigns both issues to Wallajah, Nawab of the Karnatic

(v11) Krīshna Rāja Wodeyar III Under Krishna Rāja Wodeyar III, a hāsu or āne hāsu was first coined bearing the elephant, with sun and moon on one side, and on the other Sri Krishna Rāja, in Nāgari characters. Later on were issued the mayili Kāsu (spelt in English on some coins Meillie and in others Mailay). To the same obverse as above was added Sri in Kannada over the elephant, but the reverse bore the legend V cash in English (or X or XX as the case might be), with Mayile Kāsu 5 (or 10 or 20) in Kannada. Afterwards the English was put below the Kannada, and Cha (for Chāmundi) in Kannada, was inserted above the elephant on the obverse, and Krishna, in Kannada, put at the top of the reverse. Eventually the tiger (or lion) of Chāmundi was substituted for the

elephant on the obverse and the reverse had Arishna (in Kannada) in the centre, surrounded by a circle con taining the words XXV Cash (so bidly printed in some specimens that it reads UA UH) Jarb Mahisar (in Persian) and Vault Kasu 25 (in Kannada) The smaller coins had only hrishia (in hannada) Zarb Mahisar (in Persian) and the numeral 5 or 10. The comme of these copper pieces-Chamundi (tiger) and Simha (lion) duddus-was continued by the British after the assump tion of the country in 1832. In 1833, the mint was transferred from Mysore to Bangalore though the name of the former was still preserved on the coins struck In 1843 the mint was finally closed and the Luglish comage became the medium of exchange in the State The last com struck has the tiger (or hon) of Chamundi on the observe with Srs (in hannada) and sun and moon above and 1843 (in English) below. On the reverse is Arishna (in Kannada) Mahisur Zarb (in Hindustani)

The copper coins of the British Fast India Company ranging in date from 1791 to 1827 are known in the Company State These may be described under four heads -

(vili) B t

- (1) Those which have on the obserse a shield surmounted by a device resembling the figure 4 and divided transversely into four compartments each containing one of the letters of the East India Company a monogram VIIC with the date below and on the reverse a pair of scales with the Arabic word adal (meaning justice) below. There are under this head 6 pie 4 pie 3 pie and 1 pie pieces dated in 1794 1791 1791 and 1794 and 1791 and 1794 respectively
- (n) Those which have on the obverse the cost of arms of the East India Company with the motto Auspicio Reals and Senatus Angliae in a cross line underneath the reverse being the same as that of No (1) above with the addition however, of the Hijri date in Arabic numerals There are under this head 6 pie 3 pie and 11 pie pieces all dated in 1804 A D and 1219 Hijri A two pie piece which differs in type and

make from the above two classes and exhibits a curious combination of the shield and coat of aims, as also of the monogram and motto, may be noted. It has on the obverse a shield in the middle on a counter-sunk surface, and around the raised margin the words—United East India Company—and the date 1794. On the reverse, the coat of aims of the East India Company in the middle on a counter-sunk surface with the words, United East India Co, in a cross line underneath and the figure 96 below, and around the raised margin, the motto—Auspicio Regis et Senatus Angliae—and the words To one Rupee. The figure 96 taken along with "To one Rupee" gives the value of the coin as 2 pies

- (111) Thick coins resembling (1) above both on the obverse and reverse—of these, a 16 pie piece, dated probably in 1801, 8 pie pieces dated in 1804 and 1809, 4 pie pieces ranging in date from 1802 to 1827, and 2 pie pieces with illegible dates, are known
- (1v) Coins of the Cash series, which have the same obverse as that of (11) above, the reverse giving the value of the coin in Peisian and English—of these 4 pie (or XX Cash) pieces, dated 1808, the ieverse containing the Persian words Kās bist chahāi falūs ast, Marāthi meaning "twenty cash equal 4 falus or pies" and the English expression "XX Cash" in the exergue, are known Two pie of X Cash pieces, dated 1803 and 1808, the reverse bearing the (Marāthi) words "daha kās dō falūs ast," which means "Ten Cash equal 2 falūs or pies," and the expression X Cash in the exergue, are also known One pre preces or V Cash preces, dated 1803, with the (Maiathi) words "panch kas ēk falus ast, meaning "5 Cash equal 1 $fal\bar{u}s$ " and "V Cash" in the exergue, are also There are besides undated 2 pie or X Cash pieces with their value given in Telugu and Tamil on the obverse and in Persian on the reverse thus -Obverse Kāsulu, idupattu Kās $ar{u}$ in 4 lines one below the other, Reverse

daha Kās ast, X Cash also in 4 lines, one below the other (For plate references, etc., see MAR 1911-12, para 142) A pre prece has on the obverse a balance with the letter T between the scales and the date 1805 below The reverse bears an illegible Persian legend T stands for Tellicherry, the place of mintage (MAR 1915-16, para 154)

parts -

One quarter stiver pieces known as Sallis in Southern (ix) Dutel India have been reported upon in the State (MAR 1917 18 para 142) These were struck by the Dutch Last India Company They may be divided into four classes according to the position of the lions on the They range in date from 1705 and 1789 A D

Last India to mani

Thuty years ago there were in the State in common Consin circulation the following coins most of which were British coins with a few local copper pieces which however from 1863 onwards were gradually withdrawn and sold broken up as old copper

```
Coprer L su
                   Pie or cash | Silver Dold at e
                                                       2 annas
                   duddu o pie
                                                       1 rupes
       Duccant
                                        Ardha rupayı
       Mur Kasu
                   1 anna
                                                       l rupee
                                                       1 rupee
       Duddu
                   1rd anna
                                        Rup yı
       A dh ne
                   1 anna
```

Of the above many have gone out of use The coms now in circulation are -

Silver Dodd Ane Copper K su Pе 2 annag Murk su 1 anna Pavalı 4 nnas A dl ane a nna Ardha rupayı å rupee Rup 31 1 runee Nickel Ann 1 anna Eradu Ane 2 nnas N lku Ane or 4 annas Pav 1

In order to explain the way in which accounts were Cons and written it is necessary to describe the system of fractions Accounts and signs The following are the names of the fractional

III II	Aré	3	=	Mu vīsa B le	18		Mukkanı Arevisa	12
1	K lu	1	-	Visa	78	ı	k m	

The fractional parts of a pagoda rupee or fanam were expressed by the marks above exhibited but the terms varied with the coin Pagodas were marked by prefix ing to gu rupees by prefixing to ru and fanams were distinguished by prefixing the mark o ___, called makara, the tail of which was extended over the lower denominations to the right

Names of fractional parts of coins and mode of writing them are as follows —

Value	Pagoda			Rupce	Fanam	
1	ח מת	vaiāha	ຽນ ດ	ıūpāyı	٥ ٥	opphana
9	וון כדז	muddharana	පා ∭	muppāvalı	0011	muppāga
1.	ת נדו	honnu, pratāpa	් □	adheli	601	adda
4	ו נת	dharana	ರು I	pāvalı	्ठा	hūga
10	<i>π</i> υ ≡	muddugula	ರು <u>≡</u>	műiűne	000 ≡	műruvisa
10	πo ==	chay ala	ರು ==	eradano	6 CO=	bēlo
10	<i>π</i> >	dugula	ರು —	āne	600-	เ รียน
3 04	ווו נת	mūiu bottu			اا 200 ا	I mukkānı
2 2 4	וו נת	eradu bottu			000 I	arė vīsa
₹ 0	π 1	bottu			6 000 1	kūnı

In the West, the mode of writing the accounts was somewhat different Pagodas were expressed as above by prefixing to the integers, and then the sign of was placed to mark the fanams, which were 10 to the pagoda. In filling up the places of fanams, the integers from 1 to 4 were used, but if the number were 5, the fractional mark \(\frac{1}{2}\) for half was placed instead of it, denoting \(\frac{1}{2}\) a pagoda. It the number of fanams was greater than 5 and less than 10, figures denoting fanams were placed after the fractional parts of the pagoda, and the sign \(\frac{1}{2}\) omitted. If there were no fanams, a cipher

was placed after c to show that there were none Ciphers were also used to denote the relative value of the fractions

The above modes of writing up the accounts still prevail in the State, though of necessity entirely restricted to the rupce and its fractions

Coins of different kinds are mentioned in inscriptions coin found in the State some of which may be briefly referred t grittin to here The obsolete Buddhist coin Nishla is men tioned in an inscription dated in 1666 AD in the reign of Dodda Deva Ran of the Mysore line (I C IV Mysore ii. Yedatore 54) It is popularly considered equivalent to a Varaha or pagoda The gadyana is repeatedly alluded to in grants. Thus we are told in an inscription dated in 1309 A D that Chakravarti Dannayaka sold for 650 gadyangs certain estates inherited by him from his father to certain Brahmans of Belur (L C IV Nag 11) The gadyana is again referred to in E C IV Mysore ii Gundlupet 32 dated in 1372 A D A local issue of the gadyana apparently by the Lakkigundi prabhu, was the Lokl ugundi gaduana which is mentioned in an inscrip tion dated in 1113 A D (L C VII, Shimoga : Shimoga 97) The Kantirava pana is mentioned in EC IV Mysore ii Yedatore 18 dated in 1761 AD while the Varahr is referred to in L C IV Mysore ii Yelandur 63 dated in 1762 A D. An unidentified coin named Idai Kondavar antiyakabharanan madai 18 mentioned in an

inscription of Rajendia Chola, dated in about 1023 A D (E C IV Mysore 11, Chamrajnagar 69) It is stated in this inscription that the Chief of Padinad (Hadinad) and a merchant from Madhurantaka (in the present Chingleput District) bought some land for presentation to a temple at Homma and the sale price paid for it amounted to 20 pieces of this particular coin Madai were Tamil gold coins, equal to half a pagoda, but to whom the name here mentioned refers, it has not yet been determined Idai-nād is mentioned in T-Narsipui 33, which also records the giant of a $m\bar{a}dai$ A copper-plate inscription of Hoysala Narasimha III mentions the Varāha (M A.R 1908-09, para 85) This coin is also named in a giant of the Vijayanagar king Dēva Rāya (MAR 1908-09, paia 92). The Greek drachma is referred to in an inscription dated in 907 A D (E C III Mysole 1, Mandya 14). In this inscription we read "Every year he will make an offering of 15 pana according to the metal rate of drammas" The Lilavati, the well-known Hindu work on Mathematics, refers to pana, dramma and nishka and gives their ancient values

Com collections The principal collections of Mysore coins are to be found at —(a) Mysore Government Museum, Bangalore, (b) the Office of the Director of Archæology, Mysore, and (c) the Madras Government Museum, Madras Special catalogues have been published by recognized authorities on the first and last of these collections. These catalogues are referred to in the accompanying Bibliography

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CHAPTER V

SCULPTURE AND PAINTING

A. Sculpture

MONUMENTS IN WOOD AND STONE.

Place of My 5016 Sculpture in Indian Art THE history of sculpture in Mysore would require lengthy treatment, if it is to be dealt with in adequate fashion Limitation of space, however, will permit only of the mention of the broad outlines of the subject and no more So much attention is now being paid to Indian sculpture that it seems necessary to stress the point that Mysore has something unique in this respect to ofter to the critical student of Ait in general and of Indian Ait in particular. The remark may be ventured that any history of Indian sculpture which leaves out of account the contribution of Mysore on this head would be condemned as too poor to merit serious consideration. There is the greater reason at this moment to direct attention to this subject, for European opinion, as reflected in recent publications, is endeavouring to approach the subject from a point of view which is entirely different from what it was not so very long ago These "fragments of Indian carving," to use the expressive phiase of Rothenstein, are to-day being treated not as "curiosities" but as "works of art" Experts are slowly but steadily discovering, by closer attention to the subject, the inner meaning of Indian sculpture now seem to perceive that what the Indian artist has aimed at is not so much the imitation of nature as the symbolic representation of an idea

The bearing of image worship on sculpture in India 11 to 50 to 60 to close that a few words are necessary as to the impetual for the interest of the impetual for the interest of the impetual for the interest of the indianal forms of the india that image worship pare to sculpture It is now cenerally acknowled, ed that may a wor hip in India in older than the time of Buddha It has I in any cated that it is contemporaneous with if not older than the Your system, which dat a from a time probable unterior to Patrujuli, who was only its asstemation. Patrujuli haed about the 2nd century BC Buddha humself was a follower of 1 -1 before his I nli, hien nen' He is sculpturally represented in the Ganthary School as an emacia ed person almost dvin, under the stream of the austeratics he price red there is use til on page 110 of Sir V A Smith a History of Line Arts in India and Ceylon) Pataniah hunself gives an idea as to the images which were commonly in use in his time Vahabhashya he says - What about such hi ene ses ng of Sira Slanda and Vishika a high are linou ning Sixa Shanda and Vishaka and not Sixaka Shandaka and Vishakalla? Penini (6th century BC) refers to un saleable lilene ses -pratifriti (1 3 96 and 1' 6 99) These were probably divine images not sold in the bream but made are of for obtaining gifts Images of gods as they laugh ery sing dance excepte eriel etc are referred to in the Adhbuta Brahmana part of Shadrimsa Brahmana a supplement to the Pancharim a Brahmana (Macdonell's Sand ret I sterature 210) Dr. Bollenson thinks that images of the Lods are clearly referred to in Vedic hymns (I of the Germ Orient Soc VIII 587-quoting hymns R V m 1 5) 'Indians he says did not merely in imagination assign human forms to their gods but also represented them in a sensible manner Image worship scems to have become common in the time of Yuska In his Nirulta he considers the forms of the Lods One mode of representation in the hymns makes them resemble men

for, they are praised and addressed as intelligent beings They are also celebrated with limbs such as those of men" In the $R\bar{a}m\bar{a}yana$, we have mention of temples in Lanka (VI 39, 21) from which we may infer that at least in South India temples existed, where images were enshined and worshipped Mi Gopinatha Rao, in his Elements of Indian Iconography, suggests that sculpture as an art was well known as early as the 2nd century The Gaiuda Stambha set up in honour Heliodorus in the leign of Antalkidas (175 BC 135 BC) at Besnagar shows that the worship of Vāsudeva (i e, Vishnu) cannot be later than 2nd century BC Grunwedel has formulated the opinion that the figurative part of Brāhman art, so far as is known. is based essentially upon Buddhist elements—so much so indeed that the Saiva figures originating at the same time as the Noithern Buddhist, appear to have fixed types, whilst the iconography of the Vishnu cult embraces chiefly Buddhist elements to which a different interpietation has been given But still more dependent on Buddhism are the representations of Jaina art A rather different view has been expressed by Burgess The sudden appearance of representations of Buddha and numerous Bodhisatvas in the monastic establishments of the Buddhists in the vicinity of Peshawar, and the Hellenistic impress in the sculptures (between AD. 50 and 350), raised in his mind the suspicion whether iconography in its wider extent, Brāhmanic as well as Buddhist, was not imported from the West. The Vishnu cult is referred to in numerous inscriptions from 401-2 AD to 528-9 AD and the Siva cult in inscriptions of the 5th century AD The two cults of Siva and Vishnu were in an advanced stage of development in the 5th century AD, which indicates that they must have had many centuries of history behind them

Sculpture in Mysore as elsewhere may be treated Mat rials under the various heads of (1) wood (2) stone (3) Sculpture precious gems and (1) metals Agamic writers add to these earth ivery bricks and hime Among precious stones cristal diamond cats eye, coral and ruby are highly valued for the purpose. For images set up permanently in Brahmanic temples or in Buddhist or Jain Chaityas stone has been generally used are occasional instances of wood being used for them but in that case the images are periodically renewed the old ones being either buried deep in the earth or thrown into the sea with due solemnity. The gods and goddesses of village folk are usually made of wood though even in their case there has been in recent times a tendency to displace them by stone Occasionally they are made of brick and mortar. In the temples of the 15th century and thereafter the decoration of the vimana part has invariably been by means of brick and chunam sculpture Metal is rarely employed in the making of images intended as permanent fixtures in Brahmanic temples though very occasional instances are not want ing of their use for such purposes especially where the permanently fixed stone image has been descerated or mutilated and another in stone has not been got ready to take its place Metal however has been generally used for casting images for processional purposes. Such an image is called the utsava vigraha or the image for festive occasions There is evidence to believe that the art of metal casting has been long known in South India At least it is older than the 10th century A D if we are to believe the inscriptions of Raja Raja and Rajandrachola both of whom are known as the conquerors of parts of Mysore In fact both of them specially patronised the temple of Pidariyar in Kolar now known as Kolaramma and especially endowed it while Rajendrachola had the brick parts rebuilt in stone (E C & Kolar 109) In the

inscriptions of both of these kings, references to images cast solid and hollow are many (S I.I. II. 134 and S I I. II 178) The casting of metals was undoubtedly in wax moulds. The art was apparently indigenous and is at least as old as the 8th century, if it cannot indeed be traced still earlier back by at least a century or so

Among the four classes of sculpture recognized in

India, Mysoie has nothing to boast of the first or the Mathura School and the last or the Bengal, Assam and

Classes of Sculpture

Or issa School Of the second, represented by the sculptures of the early Chālukyas of Bādāmi, there are not direct examples, but their influence is perceivable in the earliest sculptures found in the State, especially in the north-west of Mysore where they were in the ascendant from the 5th to the 8th century AD Of the influence of the Pallava sculpture, which goes with that of the early Chālukyas to form the second class, there are traces in the monuments found in the south-eastern portion of the State, especially in the Mūlasthāna shrine at Nandi. As regards the third class of sculpture, sometimes called the Chālukya and sometimes the Chālukya-Hoysala School, but which is with good reason better styled Hoysala, the State is replete with it. Though its best

examples are to be seen in the northein and noith-western districts of Hassan, Kadur, Shimoga, Chitaldrug and

Tumkur, still their influence was so vast that they dominated the ideas of even builders in the Dravidian style in the southern and south-eastern districts of Mysore, Bangalore and Kolar Their influence was so dominant, indeed, that it is no surprise to find even a

chala (or three-celled) temple in the Dravidian style In the sculptural part of their work, later architects in the Dravidian style could not always tear themselves

successful attempt at the construction of a $tri-k\bar{u}t\bar{a}$ -

away from the florid ornamentation and delicate tracery

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of the Hoysala school In this school convention holds a high place. In fact as one writer puts it we notice a striking similarity between figures representing the same objects although they may be found in different and distant parts of the country the same kinds of orna mentation clothing head gear, pose and grouping may be observed in the same subjects in a uniform manner It may well be asked why this respect for convention in Housela art? There were two causes operating towards this end for some period anterior to the development of Hoysala art which arrested to some extent the free and natural advance of Indian art itself. The first was the influence of Tantric ideas on the worship of Buddhists and Brahmans alike Under this influence the various aspects of a divine being came to be represented by various heads and its various attributes by its various hands The sculpturing of such complicated conceptions in the form of extraordinary human beings with several heads and hands was always attended with a certain amount of unavoidable unnaturalness and clumsiness This unnaturalness and clumsiness has been hotly criticised by art critics-Sir Vincent Smith, for instance stigmatizes it in severe terms hideous and grotesque are the terms actually used by him-who suggest the representation of the idea of power by the multiplication of members as evidence of the decay that had set into Indian art But as a recent writer on Hindu Iconography puts like all art the Indian iconographic art also has to be judged from the standpoint of its motive. To those who cannot appreciate the motive the very ideal of art will remain hidden and inexplicable. The consequence is that such critics can pronounce their opinions only on the technical details of the artist's workmanship but can never grasp the soul of his art. The second and the more potent cause which has adversely affected Indian sculptural art is the artificial character of the rules of the Agamas and Tantias regulating the making of images. These rules, while they have undoubtedly insisted on the realizing of the highest beauty possible in the making of images, have practically bailed piogless by laying down definitely the proportions and measurement of the various limbs and organs of the human body. The result was attrition in the sculptural field and the loss of imagination on the part of the aitist So great, indeed, was the injurious effect of these rules that the sculptor forgot the greatest of all inconographic rules, expressly laid down by the Agamas, that "the artist should fashion the image as best as he could " The universality of these Agamic rules all over India has been admitted on all hands and in material matters, barning physical aspects and ornamentation, which are specially required to be localized, similarity of the very images produced according to these rules in widely different parts by independent aitists resident in them confirms The age of the Tantras and Agamas is mainly between the 9th and the 12th century A D, though there is evidence to believe that the descriptions given by them of images is considerably older than their period and that they were probably collected from older authoritative sources, dating back at least so far as at present known, to the middle of the 6th century A D

Sculpture and Religion There is reason to believe that the sculptural work of Mysore up to the beginning of the 3rd century BC. was mainly Buddhist Little of it has, however, survived to our times. Under the Sātakarnis (1st and 2nd century AD), Buddhist worship began to decline, though it still shared with Brāhmanism the devotion of the people. The Kadambas (3rd to 6th century A.D.) who succeeded the Sātakarnis were avowedly Brahmans in origin and the earliest known temples in the State are connected with them. Jamism, however, competed



is elaborate ornamentation. A development of this style, peculial to Mysore and the outlying parts of Madras Presidency close to it, is the Hoysala style, which is represented by many fine examples in the State ranging from the 11th to 14th century There is some reason to believe that this style was early developed in the Banavāsı area by craftsmen who had been long acquainted with the Chālukyan art and who subsequently emigrated to the true Hoysala land and there firmly established their Some of the earliest temples in this new style are to be found in the Banavāsi area and fall into the reign of the Hoysala King Vinayaditya, though they had nothing directly to do with that Hoysala king or his dynasty as such This style is specially noted for its rich friezes, crowded with thousands of figures, often worked out in the most elaborate and delicate manner. The Chölas (11th century) introduced the Southern (or Diavidian) style of aichitecture with which they were most familiai in their home-lands Temples in this style, chiefly characterized by the vastness of the scale on which they are designed, were indeed, already in existence at Nandi, Avani and Siavana Belgola (9th and 10th centuries A D -Nolamba-Pallava period) but with the incuision of the Cholas it dominated in the tract of country (south and east of Mysore) occupied by them, $e\ g$, Talkad, Kaidala, Kaivara, Kolai, etc During the Vijayanagar times (14th to 16th century), temples in this style continued to be built in the State, and on the break-up of that line of kings, the Ikkēri chiefs and the Mysore kings pationised the style down to the 18th century sculpture in temples of this style is confined to pillaredhalls (mantaps) and to the large space afforded by the successive enclosure walls surrounding the main shine Rampant horses, caparisoned elephants and striking royal riders are the usual features connected with the mantaps, while topical scenes from the $Mah\bar{a}bh\bar{a}i$ at a and

the Ramanana are occasionally to be seen represented on the enclosure walls These peculiarities will be found referred to below in some detail

LARIA PIRIOD

The existence of the Asuka inscriptions at Siddapura Penode of in the modern Chitaldrug District and the recent discovery of some of his other edicts at Mashi not far away in H E H the Nizam's Dominions has strengthened the suspicion that the north of Mysore was part of the Mauryan Luppre No sculptural relies of Isoka s period (272 231 BC) have so far been traced in the State. The probabilities are that the ornamental buildings of the time were mostly of timber and have perished with the ages Though N W Mysore was part of his inherited dominions. Asoka does not appear to have extended his Dharma Vijaya to it Nor indeed has anything beyond his edicts been discovered to connect his tule over it. As this part of the country was not covered by Buddha's personal travels or any of his relice Asoka's interest in it was not what it might well have been if it had had a closer and more direct connection with him The buildings of this period in Northern India are almost without exception connected with Buddhist religion and masmuch as Buddhism must have been a living religion in northern Mysore during Asoka's time and probably some time prior to it and certainly some time after it, it is somewhat strange that no Buddhist Stupa or other building has so far been traced in it The very existence of the edicts of Asoka argues in favour of the local existence of a literate population however small which should be presumed to have reached a stage of religious practice not much behind that of their co religionists in the North research may throw further light on this subject

Sculptural Mysore (a) Buddhie (i) Mauryan Times and

century B C

(11) Sātavāhanas 1st and 2nd century A D

The discovery not long ago at Chandravallı (Chitaldiug District) of leaden coins of the Sātakarni kings, identified with the Andhiabityas of the Puranas, bearing on one side the name of the King Sādakana ie, Sātakarna, Kalalāya Mahārathīsa suriounding a humped bull, and having on the reverse the Buddhist symbols of a $B\bar{o}dhi$ tree and a Chartya is confirmatory of the above belief These Sātakaını kıngs of Mysore have been assigned to the 1st or 2nd century AD, the period to which the magnificent Amaiavati Stūpa (in the modern Kistna District) has been referred If what appears on the lead coins may be taken as picturing to us a fair sample of the sculptural and architectural work of the period, it cannot be denied that the building art had already reached a high degree of perfection The symbolism on the coin must certainly have been copied from real life The representation of the structural form of the Chartya (Buddhist shrine), the Bodhi tree and the humped bull are all clearly brought out and the realistic effect produced by them is not marred in the least by any want in designing skill The Bodhi tree here is, it is tiue, very much different from the elaborate one shown in the great Stūpa of Baihut erected by King Asōka Unlike the latter, it is here symbolic. The few bload strokes which represent it leave no doubt on the mind that the artist of the time possessed not only the skill required for creating the object he desired but also for presenting the idea underlying it The bull probably symbolises the tutelary divinity of the king whose name surrounds it, or it may be the nandi-pada, the zodiacal sign of Taurus the Bull, which is said to have presided over the birth of the Buddha on the day of the full moon in the month of Vaisākha (April-May), and thus represents Buddha himself or his religion and Buddhism, the religion of the king. Though the figure of the bull is not drawn with the distinctness with which it is

drawn on Baha Satimitra's coin (2nd century BC) still it is by no means life less. It looks you full in the face and is in one sense certainly striking to a degree The absence of any personal representation of the Buddha and the severe simplicity of both the form and decoration of the symbolisms enable us to fix the type of figure sculp ture that would have prevailed at the time. Apparently, the are was still uninfluenced by the Hellenistic ideas of the husban times. The Satavahana hines of the Chandravally remains may thus be referred undependently of other evidence to the period 1st to 2nd century A D the probable period to which the harle cases between Bombay and Poons about 100 miles from Chitaldrug belong The sculpture of these caves as Havell has well pointed out is remarkably robust and free from dry academic mannerisms of the Gandhara School proving that there was an original and highly developed school of figure sculpture in India before the Hellenistic sculptors of the Kushan court broke the tradition which made it unlawful for artists to represent the person of the Blessed One It is to this type probably the figure scalpture of which we get indistinct Llimpses through the Chandravalli Satavahana come should be referred The non discovery so far of any image of Buddha in this tract of country-except in the region of Banasusi, where an undoubted Buddhist Vihara existed down to the 11th century AD and where a Buddhist image of Tara Bhagavati to be referred to below, has been foundwhere Buddhism was undoubtedly flourishing for at least some centuries, both anterior and posterior to Asoka also indicates perhaps, the check that Buddhism as a living religion received in it long before the development and spierd of the Gandhara art during the reigns of the powerful Rushan monarchs Kanishka and Huvishka (120 to 185 AD) The co existence and concurrent development of Jamism on the one hand and

But the vogue that Gandhara art that even here its influence was below, in the monuments of the 1 A.D.

Pillar Stone

with the Prākiit inscription of I King of Vaijayanti, the present what are called the cave chara

oldest stone monument that has so State, to which a date can be ass niteness but it is clear it is of an indura

This pillar has not been shaft (ie, the body of the column

the capital) is six-sided in chara in height All trace of the base appeared, but a sort of bracket fo on to the lower end, and the pilla apparently elected as a $d\bar{i}pa$ -m festival occasions at the village

The Malavallı stone pıllar (E (

belonging to the leign of the same stone inscription, which records

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slab (the cobia in the middle of t of which the inscription is eng Vihāra by the King's daughter Siv King Haiitiputia of been assigned by Dr Bulher to th

beginning of the 2nd century A I to which the miller of the area

where it was discovered

Malavallı

seat may have contributed not

the decay and displacement of Buc

MYSORE GAZE

ascetics who usually haed together in communities As most Viharas were connected with Charlyas it may be presumed that the Vihara mentioned in the Banasasi stone inscription had also a Charina attached to it. The discovery of the Malayalli pillar and Naga stone place beyond doubt that stone work was already known in the north west of Mysore about the end of the 1st century AD or the beginning of the 2nd century AD The donce in the Malavalli pillar inscription was a Brahman and in the Banavasi stone inscription apparently a These two inscriptions fully confirm the equality of treatment that the Satzyahana Kings accorded to the two faiths during their time as evidenced by their inscriptions found in the caves of Western India This is further confirmed by the specific mention made in the Talgunda pillar inscriptions (3rd century AD) that Satakarni and other great kings worshipped at the temple of Prinavesvira in Talgunda a Brahmanic temple It follows therefore that both Brahmanic temples and Buddhist Chartuas and Viharas were common during this period in the north west of Mysore and that they belonged both as to sculpture and architecture to the pie Gandhara period of art. The pick and shovel may yet bring out from the womb of the earth the hidden Viharas Chaituas and temples that should have covered the land in this region. That this conclusion is not altogether baseless and that Buddhism lingered on in the State late into the 11th century A D is proved both by lithic inscriptions and by the monu ments that have been traced

Before passing to the next period we may note the Index peculiar practice we find at Barhut of attaching labels or Labels indices descriptive of the carvings of Jataka illustrations This is a distinctive feature of the Barbut sculpture and 18 not to be seen elsewhere-at Bodhgaya, Sanchi

Sārnāth, Amaiāvati, Taxila or Ajanta—though it suivives in the Buddhist temples in Burma, such as the Shwe Dagon Pagoda and the pagodas at Pagan—This feature is to be seen, however, in Hoysala temples of this State dating between the 12th and 13th centuries, and also in several of the temples of the Vijayanagai and later periods, as will be mentioned below—This resuscitation of Barhut's distinctive feature in later—times in Mysore is worthy of note because of its hoary association

(iii) Chālukyan Times 11th to 13th century

That Buddhism was a living religion between the 11th and 13th centuries in the State admits of no doubt The evidence though still scanty is conclusive. There was a Deer Plain in the loyal city of Balligavi The Deer Plain of Banavasi, which was an old Buddhist place, was apparently named after the well-known deerpark (Mrıgadāva) at Isipatana, (oi Sārnath) near Benaies, where Buddha preached the first sermon. This is one of the four places to which pious Buddhists have to make pilgrimages The Deer Plain of Balligavi (Fulleya Bayal) is mentioned in E C VII, Shikaipui 20, dated ın 1048 A D In this same inscription, a chief called Nāgavarma is said to have built habitations to the four different sects-Jain, Vishnu, Isvara (1 e, Siva) and Muni (1 e, Sakya Muni) The Jayanti Pia-Bauddha Vihāra, referred to below, was built at Banavāsi in 1066 AD This monastery should have given shelter to many Buddhists in the land An inscription dated in the 12th century refers, in giving a list of Jaina guius, to one Vimalachandia, who put up a writing on his door in the public street, describing among other religionists, the Tathāgata Sectarians (i e, Buddhists). His date is not known But it is clear he was much earlier than Chandrabha muni, whose sallekhana this inscription at Jodi Basavapatna celebrates (E C III Mys 1 T - Narasıpur, 105 A D 1183).

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In 1055 A D during the time of the Chalukya king Jayanti Ahayamalla Dandanayaka Rupabhattayya the Minister, I'm B uddha built the Jayanti Pra Bauddha Vihara (the chief Buddha Vihara at Javanti) at Baligami and made a grant of land for the worship of Tara Bhagavati and of the hesaya Lokesyara and Bauddha and all their attendant gods and for temple repairs and new work and for fifts of food to the yoginis the Iusalis and the sanyasins attrehed to it (FC VII, Shikarpur 170) It is also stated in this inscription that the images of Kesava etc. belonging to the Tara Bhagavati temple were made by him or (1) his younger brother which agrees with the specific mention made in the inscription to be referred to below that Nagiyakka caused to be made the Tara image Mr Rice's interpretation that both made the Tara image renders the two inscriptions contradictory. In another inscription (Ibid Shikarpur 169) dated in 1067 AD we are told that the image of Tara Bhigavati was caused to be made by Bappure Nagivakka the princess among women folk wife of Sahayasi Hampa Chetti the Nad pergad of Baligami and that for its worship and for temple repairs she with the permission of the I inperor Ahavamalla made after washing the feet of Bauddha Chatara a grant of land | This Bappure Nagiyakl a was still living in 1098 AD and was a witness with the other leading townsmen and heads of religious Mutts of all denominations in Baligaini to a grant made by the two brothers Lokarasa and Jogarasa (Ibid Shikarpur 10b) In this grant she is styled the Savasi of the Bauddhalaya She was apparently of the Bappura family identified (quite correctly) with the Batpura family from which the Chalukya King Pulikesi obtained his wife in 500 A D and the adi maha Bappura vamsa to which Satyasanga Dhruva Indravarma the Chalukya Governor of Revatidvipa in 611 A D belonged Her husband was before her styled Sahavası and

then herself. Appaiently in 1098 AD her husband was dead, for no mention is made of him in the grant of that year "Savāsi" is only a variant of "Sahavāsi" which means "associate" or "companion," and is probably used in the sense of "lay-disciple" Both her husband and herself in succession were "associates" of the Buddhist temple and were directly connected and interested even in its management

Worship of Tara Bhagavati

The image of Tāia Bhagavati that Nāgiyakka caused to be made was discovered by Mr Rice some twenty-five years ago on the site on which the Buddhist Vihāra stood at Balıgamı This image deserves some attention as its sculpture is of particular interest, especially in view of the fact that it is an image which is expressly stated to have been made by a pious Buddhist devotee in the State about the middle of the 11th century AD. Tāra Bhagavatı appears in the Kanheir sculptures as an attendant of Avalokitesvaia, the Bodhisatva Padmapāni, "the all pitying one" Whether she is regarded as the female counterpart of the Avalökıtesvara has not so far been investigated. In the Bauddha caves at Ellora, at Aulangabad, at Kanhell, and both in sculpture and painting at Ajanta, this Bödhisatva is represented as standing on a lotus and holding the rosary in his right hand and a lotus stem in the left each side of the panel are representations of suppliants in danger from enraged elephants, from lions, snakes, fire and ship-wieck, from murder, captivity, death, etc, from which Padmapāni delivers them In the Kanheii sculptures, he is attended on either side by the goddess Tāia (Giunwedel, 204). Tāia thus is associated with a Bödhisatva who is represented as the deliverer of mankind, and appears, besides, attendant Bodhisatva on the great Buddha himself. (Ibid 202-3)

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The image of Tara discovered at Baligami is a fine Image of srecimen of 12th century sculpture and as it is the only described one of its kind found in the State merits a brief description. The goddess is sitting on a lotus flower her left leg is drawn the right being let down and resting on the Buddhist Dharmachakra or wheel and she is in rich dress. She wears a highly ornamented crown car rings with pendent chains neck and breast chains the former (three) circular and the latter (one) hang from over the breasts with a pendant set with four diamonds ornamented double chain girdle hanting loose at the waist, one below the other the hands though broken show upper (canks pattern) and lower (circular) bracelets finger and toe-rings There are close fitting anklets above the legs with a loose hanging circular ornament beneath reaching nearly the toes from behind the tiara hang plaited locks of hair. The carment is not visible on the upper portion of the body lest it should shroud the view but it is brought down in a twisted narrow band from the left shoulder to the right meeting the girdles beneath The under garment clings close and smoothly to the legs and is apparently worked in lace with floral and other designs interspersed on it. In the palm of the right hand is a rose flower with petals visible The body is well shaped full and delicate the waist being narrow as becoming a beautiful goddess the breasts are swelling and the ribs are rounded and unmarked by bones or muscles The feet large and only partially accustomed to walking are shown with bone and muscle—the feet with bone and the thighs and calves with muscle The body in the main is full of charm and even beauty and the face slightly disfigured by the broken nose shows unmistakably the contemplative Buddha type in it the influence if not the forms of the Gandhara school can be quite recognized The deep meditative repo e is obtained by the nearly closed eyes,

in gentle bend forward of the head as becomes a woman of grace, and the all but closed mouth lit up with a gentle suppressed smile, and the right hand falling to the ground from over the right thigh and calf-calling upon the earth as witness The head is in the posture termed dhyāna or meditation of the highest degree The text of the inscription relating to this image thus describes this part of it -The image of Tāia Bhagavati made by that indescribable pious soul Nāgiyakka had "a dallying, shining face bent forward" Below the simhāsana on which the goddess is seated, close to the pendent right leg, is a small seven hooded snake apparently representing a Nāga-rāja, so well connected with Buddha, next to him is a miniature female figure, seated on a miniature lotus seat, the face being shrowded from view by cross-streaks drawn across by the sculptor and the head having no crown, but the han being done up into a top knot over This may be Tara heiself, intended to be, from certain well-known analogies, the other form in which she figures The prabhāvah which runs round the goddess's figure, is partially broken, but enough remains of the right side to show that it rests on a stone stand done up in the shape of a pillar and run over it is a floral device which ends in a tiny caparisoned elephant with its mouth open and its proboscis lifted up and its neck adorned with a necklace of bells The delicate touches observable in this and the other miniature sculpture are worthy of remark Above the elephant's head is a slight—just a slight—trace of the lion-head of the prabhāvali As Tāra, whose name means "Star," ve, "beautiful as a star," appears on either side of the Avalökıtēsvara, it is possible, as suggested above, she partakes of his character and hence obtained worship for herself as a goddess possessing his virtues Thus she must be understood as full of compassion for all sentient beings and as their deliverer in their hour of trial

There was a peculiar appropriateness in her image being made and dedicated by Bappure Nagryakka-perhaps the cobra in the simhasana is suggestive of her name and the shrowded female figure bedecked and bejewelled but without the crown is herself

The character of this image reveals one important fact Nature of

and that is the nature of Buddhism that was prevalent prevalent in the Banavasi area of the State during the 11th in Mysore century AD The cult of the Bodhisatvas to one of whom Avalokitesvara Tara is attached belongs to the Mahayana School and it is the object of this cult-with which undoubtedly as Grunwedel has pointed out must be brought into connection the Gandhara sculptures -to aspire to the transmigration as Bodhisatva great career as opposed to the Hinayana (the old school) the monks of which were only interested in their own salvation. The Bodhisatias belong only to the Northern or Mahayana School and they are in later art. represented in royal style with crown-developed from the historic Buddha who was a prince-and decked in brucelets necklets and breast chains. This aftere has been adopted for the female counterpart of the Budhisatya Avalokitestara Tara above described. The Gandhara sculpture is replete with examples of these youthful figures and they have been invariably taken to represent Bodhisatvas Grunwedel has described in his well known work a Javanese relief of Manjusri Bodhisatva. bearing date 1343 AD ac nearly 300 years after Nagiyakka's image of Tara was carved in Mysore-but the description given by Grunwedel of that relief can mutatis mutandis for a female figure pass muster for a description of Tara so close so correct and so continuous has been the following out of the details of the sculptor s art in such widely distant regions as Java and Baligami Such was the universality that Gandhara art had attained

in the ten or twelve centuries following the Kushan reign that sculptors so widely separated by time, space and environment could produce particularly the same lovely result as the Tara of Balgami and the Manjusri of Java It may be added that Taia was one of the leading deities of the Mahayana Buddhism There is evidence to believe that wherever this form of Buddhism splead, there the worship of Tāra--Ārya Tāra, who was looked upon as a sahtı of Avalökıtesvaia, also secured a firm footing Thus in Java, where Mahayana Buddhism got itself fully established in the 8th century, a king of the local dynasty duly elected a temple and installed a statue of Taia in it in '779 AD With the temple, a building was also provided for the dwelling of the Bhikshus, who knew the Vinaya and the Mahayana. The event is commemorated by an inscription in Sanskrit and in a north Indian script—not Kawi or old Javanese The temple of Aiya-Taia is now reported to be in ruins, known as Charda Kalasan The famous monuments of Java (9th century AD) bear the impress of Mahāyāna In Tantiik Mahāyānism, Tāia appears as the Goddess Redeemer

The other deries for whom Nāgiyakka set up images are mentioned in the inscription as the gods Kēsavā, Lokēsvara and Bauddha-dēva. None of their images has been so far traced. The last of these is of course, the Buddha himself, Kēsava was probably a Brāhmanic god adopted—as was the fashion in both Mahāyāna and Hīnayāna schools—into the Buddhist faith (see Grunwedel, 182-3), and as regards Lokēsvara, he must be presumed to be a duplication of the famous derty of that name enshrined at one time at Srīmūlavāsam in the modern Travancore State, which was once famous even in the far-off Gāndhāra country, where an image has been found by M. Foucher bearing the short inscription "Dakshināpathe mulavāsa Lokanātha". This famous

Srund wasam temple flourished during the ninth century AD and anterior to it but p ri hed probably by an invision of the ser-so it has been suggested -in or about the first quarter of the 11th century A D (Iraian core Archicological Series II ii 115 121) The temple in which Nagivakka installed her image of Iara was called we are told Javants Pra Bauddha Pihara Javanti of course stands for Vanavanti otherviso Binavasi the chief place in the Kadainlia country This was accordingly the chief Bauddha Vihara in the Kadainba Linedom of the time. The term chief it ikes probable the existence of other Libaras in it. I urther research may throw light on matters of this lind. The site of the chief ribara is still pointed out and it was on it the image of Tara was found by Mr Rice Mr Rice has suggested that this and other templer-Buddhist and Brahman- fell a pres to the Muhammadan armies which overturned the Yadas and Hoyerla powers soon after the close of the 13th century AD This is entirely in consonance with the view of Kern and other writers more recently reinforced by the considered ominon of Sir Vincent Smith that the downfall of Buddhism in India was due to Muhammadans and not to Brahmanical persecution as was once suggested

That Buddhism survived its general destruction in Budili m the 13th century and stray Buddhists lived in the land after 1 18 and preferred that religion down to the 16th century A D Mysore may be inferred from an inscription found at Luruyekere dated as late as 1,33 A D which records the grant of a village-called Trilinganapilaka or Srinivasapuri-and in giving its boundaries says that on the south east was the Bauddhavasa mahapuri or the great Bauddha town named Kalavati As the identity of this place has not jet been settled it is difficult to say whether this place

was situated in the State of outside of it, in the Telugu country as its name suggests

(b) Brāhman
(i) Earlý
Kadambas,
3rd to 6th
century A D
Tālgunda
Pıllar

The Kadambas, who succeeded the Sātavāhanas in the N-W of Mysole, were Brahmans by oligin Sivaskandavaima, the Kadamba King (Circa 150 AD) confirmed the giant made by the Sātavāhana King mentioned in the Malavalli inscription to a descendant of the original giantee, the former grant having been abandoned The fine Talgunda pillar inscription, found by Mr Rice, standing opposite to the ruined temple of Pranavēsvaia at Tālgunda, two miles from Belagāmi in the Shikarpur Taluk of the modein district of Shimoga, bears testimony to the fact that the Sātavāhana and other great kings worshipped at the shrine and that temples like that of Pranavēsvaia were in existence in this part of the country long before the 5th century A D, to which the Talgunda pillar inscription has been assigned The temple itself should be much older, at least three centuries or so, as Sātakarni and other kings are said to have previously worshipped at it Kākusta Kadamba is said to have built a reservoir for it, and his son, Santivarman, who was apparently a powerful ruler, recorded the fact in the inscription cut out on the pillar. This pillar is of a very haid dark giey granite. Its pedestal is 5 feet 4 inches high and 1 foot 4 inches square at the top, a little more at the base The shaft is octagonal, 6 feet 4 inches high, each face being 7 inches wide, but tapering slightly towards the top finial is a pear-shaped ornament, 1 foot 11 inches high, with a considerable piece split off length-wise on one side The Persian pillar with bell-shaped capital was adopted directly as we know, into Buddhist sculpture and it was set up by itself-beginning from Asoka's times—as an inscription-pillar In sculptures it is seen not only in representations of palace-halls, but also decoratively,

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often to divide spaces and many interesting variants The bell capital frequently serves as a basis for one or more lions or elephants or for a religious symbol (e q the Buddlust wheel) when the pillar is considered as standing If the pillar is used as a support in a building the bell capital serves as base for an abacus on which turned towards the sides winged figures of animals (winged horses gazelles goats lions or sitting elephants) are placed This last form according to Grunwedel resembles the Persian unicorn pillar. The appearance of the Talgunda pillar like other pillars in India may look rough and clumsy compared with Persian forms but its interest lies in the fact that it is perhaps the only surviving example in the State of the period to which it belongs Its Brahman character discountenanced the use of a finial of the usual Buddhist type and hence the substitution for it of the so called pear shaped ornament a reversion as it were to the mystic lotus. The pear shaped ornament probably represents the melon shaped fruit of the blue lotus the shaft itself representing the stalk of the lotus The part which flowers especially the lotus play in Buddhist art is too well known to need too much elabora tion here. The symbolism underlying it appears to be the same as that of the fifteen pillars on either side of the stupa at Karle The pillar is as Mr Havell writes the world lotus springing from the mystic vase contain ing the cosmic ether (al asa) and supporting the Tusita heavens where the Devas reside and watch over the rites at the temple. That this and the other pillars to be mentioned below are sculpturally descended from the pillars to be seen at Karle-of the Satavahana periodthere can be little doubt The shaft of this pillar is it will be noted octagonal just like the shafts of the harle stupa but unlike the shafts of the two pillars in front of the extreme porch at Karle which differing from those

of Asoka's time have sixteen sides

(11) Gangas 2nd to 7th century A D

Though the Ganga dynasty of kings professed the Jain religion, they pationised the Biāhmans and made grants to them for maintaining worship in the temples of the temples founded by Biābmans apparently bore the name of certain of the Ganga kings Thus an inscription dated about 750 AD. (EC IV, Mysoie 11, Chamramagar, 63) of Supulusha's time records a grant to God Vinitesvala of Polma-now Homma-free of all taxes, land, home and garden Vinitesvara was probably named after one of the two Ganga kings, Avinīta and Duivinīta The temple may have been a memorial to one of them In Nītimārga's time (about 907 A D), one Muvadi Chillukadēva was managing the temples of Sivaiāmēsvara, Jagadhara Nagarēsvara and Nītimāigēsvaia (E C IX Chennapatna, 48) The sculptural peculiarities of Ganga times will be found detailed under the section relating to Jains below The sculpture of the Brahmanic temples of the period could not have differed much from the prevailing style of the early Jains That this was so may be inferred from the old Mahālingēsvara temple at Valuna in Mysole Taluk, which has been assigned to this early period. It is a small and plain building and the only one thing specially noticeable about it is the narrow fieize, lunning along under the loof, containing minute sculptures, in a remote Jaina style illustrating the Rāmāyana They are executed in a very realistic and spirited manner This temple has been, by a slip, styled as "Rāmēsvaia" by Mr. Rice (E C III Mysore, 1. 35) A yantra stone, for protecting cattle, put up at Hebata in Siinivaspur Taluk, by the Ganga king Mārasımha (961-974 AD) is of little interest from a sculptural point of view, though it shows that geometrical forms were used as early as the 10th century AD for mystic purposes Such stones are called go-kal (or cattle stones) and are found in many parts of the State, ranging over a long period

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The Rashtral utas have not left many monuments of (iii) It have their stay in Mysore during the two centuries they bore 10 to 22 rule in it. But those that are referable to their time are 11 of high artistic interest. Of these the two inscribed slabs wildling at Mayah (I C VIII Shimoga District Sorab 1 of 797 A D and Sorab 9 of about 800 A D) are of supreme value They belong to the beginning of the 9th century A D when Govinda III was the king. They both refer to a cattle raid as the result of which many fell and record gifts of a thou and cons to other with a number of virgins a field and the setting up of a swing apparently for the festival of the god hallestars at whose temple one of the slabs (Sorab 1) is now found. According to the inscription on the latter the village of I danad in Banavasi then under the Rightrakutas was taken by Kalummaran and was being ruled by him. The villagers of I dana I made a stand against him seized Vasavaru and in taking the fort gave up their strength at the horskod honnindara tank Polevimma attacking and slaving all we are told

'conquered died and ascended to scarge With him The following quotation from Manu is By the victor is Lained spoil by the slain also the celestral nymphs what fear then of death in war to him who for a moment seeks the close encounter This fight is represented in a I tral al at Mavali called in the in cription (Sorah 9) as Mayile, where the sculp tured slabs are to be seen Both of these descrive a word or two because of the affinities they bear to carly classical Indian art especially to the art represented by the Kailasa temple at I'llora This temple as is well known belongs to the beginning of the 8th century A D and to the Rashtrakuta I ing Krishna I who commenced its excitation to commemorate the victory which cave him the sovereignty over the Deccan The sculptured slabs under notice are not far removed in point of time from the Ellora temple being within about forty years of it No wonder, therefore, that they should show high skill in the sculptor's art. The Rashtrakutas were royal ploughmen and were aident Saivites The temple is a monument to their religious faith. Their respect for the Linga (the emblem of Siva) is well brought out on the two slabs. The preparation of the slab itself—as was usual with the Rashtiakutas—shows a high development in the ait of engiaving. On the customary artistically prepared cruciform surface, three tableaux are shown. In the lowest, the trisula (the trident of Siva), decorated on either side by lotus flowers in different degrees of budding, is shown. The interspaces between the truce parts of the trident are decoratively filled in by inveited and slanting stems of the lotus—much like the lotus flower that is to be seen in the pillars of the east gateway of the great Stupa at Sanchi (2nd century BC) The lotus flower, bud and stem are reproduced with astonishing fidelity to The trisula seems to emerge from out of the lotus In the next (1 c, middle) tableau is shown a true picture of the plough, the emblem of the Rashtrakūta dynasty, so appropriate to a sculpture belonging to it In the next higher (i.e., the topmost) tableau, we have the part of the monument which shows great taste in the decorative arrangement around the Linga the inverted stem of the lotus, ending at either end in a lotus bud and a flower combined in one stem, we have two other stems of lotus branches turned upwards on either side encircling, as it were, two fishes combining in arch-like fashion at their mouths, which are about to touch each other as if they were kissing, and in between them, in the intervening space, is a full blown lotus, the lower portion of whose stalk passes just between the space intervening the tails of the two fishes, which touch each Above the encucling fishes is the emblem of the Linga, rather rounded in form on a $p\bar{a}nivatta$, at each end

of which is again a lotus. Above the Linga is a smaller Linga and above it a still another surfler one and above these three successive Lingas, the trisala is again shown, worked out in a minner quite in keeping with the decorative details of the rest of the sculpture.

The motif underlying this piece of sculpture is at first rather difficult to make out but there is hardly any doubt that it is connected with the religion of Siva-to which the Rushtrakutas were devoted. The fish in Indian icono graphy indicates Vishnu, whose first avatar was Mateya (i.e. Lish) which saved Manu the progenitor of the human race from the Flood Siva wor-hipped at Kailasa and by the Rashtrakutas was of the Satul aspect re as Vishnu, the Preserver The Fish here indicates the same aspect. The Lotus between the two fishes and appearing so often in the sculpture is the emblem of Vishnu Surva the Preserver of the universe and the patron delty of every Ashatriya King As Gruny cdel has pointed out the sculptor of ancient India did not care for purely geometric designs and so we find creep ers (lotus for instance) with aquatic animals (fish for example) fill in the spaces These animals are quick and animated and withal true to nature The part that flowers play in the later Buddhist cult is well known though the finest motifs belong to the older school (represented in the Sanchi sculpture) Flowering creep ers hung up in holy places may have as Grunwedel appositely suggests provided the models. In the main these plants represented in simple lines with the native animals which animate them-both of which have received purely native modelling- mostly surpass what the celebrated Greek art was able to command they rest upon a faithful observation of Nature remarks apply with equal force to the sculpture under notice which in its decorative details is the child of the old Buddhist art Indeed it is a question if the use of

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The Māvalı Vitakal

We now come to the second slab In the lowest tableau are shown two agricultural implements, one of which is the plough, the emblem of the Rāshtrakūtas In the next higher is indicated, in suggestive fashion, the battle scene at Konnandara Tank in which Poleyamma and his men fell fighting valuantly The fight apparently was a close one The brave warriors on both sides eagerly coming out, bow closing with bow, hoise with horse, and dagger with dagger, a most exciting battle must have ausen On one side is the headless trunk of a man, there is the prostrate body of another, probably Poleyamma, and near about it is the trunkless head of a Poleyamma brought down the enemy's pride, but was himself among the slain He fell, as Bhīshma did, without touching the ground In the next higher tableau, the celestial nymphs of Indra's Heaven come forth to meet him, holding offerings in their hands These nymphs are represented as winged human beings, with human feet—unlike in the Ajanta and Sanch: sculptures, where the lower part of the body is represented as that of a bild on which hips of the human form are set. The nymphs are many and are in a joyous, dancing mood at the sight of the hero them, at the corners, are showering flowers—the one on the left has actually a garland in both hands suspended in arch-like fashion In the next higher tableau, we are shown the translation of Poleyamma to Indra's Heaven-Dēvalōka Poleyamma is seen seated in the royal ease posture (one foot down and the other closed sideways) on a raised seat, attended on either side by winged nymphs,

bearing floral off rings and waving whishs a pair on either side. Next to there, on either side is a Tablei attendant with a roccolledt in both hands. We see Indras Heaven is do grated with florest over hanging the sect of 1 column. Higher up we have the beautiful and ever victorios elegant of Indra Airasata which according to the Mahalbierta is rail to similate entrance of Searya showing the way timinds it the world of both and the shimin, of the

This is the way to Dira'? Vich carrest 1 to Inly than

Whoever the stulp or ef this please of with-him no reis not known—he was a limit allow a skilful artist for he has shown by his deft hand what he was capable of

The Chilas dominated the wath a cleast of the present . c Mysore State for over a century from al | 1 1001 A D to 1116 AD. They found the Sathern or Drays dian style of architecture alreads in use in the State During their till e many temples in this style were built and endoxed in the part of M sign occupied by their (I C IV Mys in He, galadevanko e 16 dated 1021 AD Gundlupet 93 dated 1049 AD He, adaderan Lote 111 dated 10.3 A D. Heat adades ankote 197 dated 1101 A.D. etc.) The Aprami va temple at Dolla Malur is a large temple in this style with a lofty copura. As might be expected it contains inscriptions mostly of the Chola period. Sculpturally these temples are of no creat ment. One or two of they however do contain some sculptural v ork worthy of mention and this work belongs sometimes to the Chela period and sometimes to the period of the Hovsalas who apparently added their own quota to these old temples. The Nandisvara at Nandi parts of which are probably older than the 9th century A D being assignable to the Rashtrakuta king

Govinda III, and the Bāna king Bānavidyādhaia (end of 8th century AD, contains some very oinamental As the inscripcarving including pierced windows, etc tions on the temple show that the original temple was extended in the Chola and Hoysala periods, 11th and 12th century A D, some part of this calving may be set At Gangavānpalli, Budigere Hobli, down to the Cholas Bangalore District, is the numed temple of Somesvara, It has pillars of an which is probably of Chōla times unusual design (E C IX Bangalore, Introduction) which resemble those to be found at Mahabalıpüı portion of each pillar is a sitting figure of two legs-halfhuman, half-tigerish—probably intended to represent dwarfs of a pie-historic age

Agara Temple (Yelandur) 10th century The Narasimha temple at Agara, Yelandur Taluk, should, from fragments of inscriptions found in it, be assigned to a date anterior to the 10th century AD Vishnuvardhana records a grant to it. The Rāmēsvara temple here is equally old. The oldest inscription here goes back to the 11th century, on the Durga temple, which is also an old one, an inscription of Kulōttunga Chōla I having been found in it.

Ranganātha Temple at Seringapatam The famous Ranganātha Temple at Seingapatam, some paits of which go back to the 12th century and which is one of the largest temples in the Dravidian style in the State, has a good figure of Ranganātha, reclining on Ādisēsha, the lord of serpents. Unlike in some other temples there is neither a lotus springing from the navel of this deity, nor are the figures of his consorts, Srī-dēvi and Bhū-dēvi, at his feet. There, is however, a seated figure of the goddess Cauvery at the feet with two hands, one of them holding a lotus

In the Gangādharēsvara temple, the figure of Shan-mukha riding a peacock, with 12 hands and 6 faces, one

of the latter being shown on the back, is a noteworthy one Another is a figure of Subramanya with four hands standing on the coils of a serpent sheltered by its ten hoods Figures similar to the latter are to be found at Halebid though the serpent there has only seven hoods

At Hale Alur Chamrajnagar Taluk is a deserted Sculpture at Arkasvara temple the materials of which have been put T milest together in subsequent times from old ruins Out of Hale Alur four pillars found there three are elaborately carved and AD one is plain Probably there were four carved pillars origi nally Mr Rico (E I IV Mysore it Trans p 7) figures them and they show the character of the sculpture which produces a general rich effect. An inscription registered as No 69 Chamrainugar found on a stone in five pieces at the Dinessara temple at Alur Chamrainagar Taluk refers to a grant in the 7th year of Rajendra Deva Chola (about 1023 AD) to the Tirumulastanam Udaivar temple at Alur Whether the above three carved pillars belonged to this temple of Mulastanam Udaivar is not known Whether they did or not the figure sculpture shows that they belong to the pre Hoysala period It may not be far wrong to assign the sculpture to the 11th century AD se to the Chola period in Mysore Mr Narasimhachar assigns this temple to approximately Circa 1300, and refers it to the reign of Ballala III (See Kesava Temple at Belur viii) If the reading of the relative sculpture proposed below is worthy of belief a part of the materials of this temple belonged to a temple of the Chola dynasty and times in Mysore The com positions on the three pillars seem to be closely related with one another but the key to their interpretation is not readily available Seeing however that they belong to the Chola period it might be suggested that the reliefs represent the conquests and exploits of the Chola king Rajendra Dava abovementioned We know

from the already quoted inscription (Chamrajnagar 69, dated about 1023 A D) that he captured the Rāshtrakūta country, set up a pillar of victory at Kolhapui, terrified Ahavamalla at Koppa on the banks of the Perai, seized his elephants, horses and the jewels of his wives, performed a victorious coronation and took his seat on his In one of the smaller pillars, Rajendra heroic throne Dēva is apparently shown with a sword in hand accompanied with his elder brother (see Chamrajnagar 69, T N 32 and Hg 115) In one of the panels below, he is shown riding an accounted horse with his attendants in front and at the back, and in the panel at the bottom of the pillar, we have the capture of the capital of Ahavamalla represented by a three-storyed castle, the people leaving it huiriedly in a boat, while a dog is barking at the gateway In the other, the smaller, is represented Ahavamalla and his retinue, with their palanquins, horses and elephants which fell to Rājēndra Deva as the booty of the war In the third—the biggest of the three carved pillars—is depicted the colonation of Rajendra Deva This scene is shown in 8 successive panels thus -

(1) The lowest—at bottom—there is a row of armoured guards, one of them with the sword raised in his right hand, (2) King Rājēndia Dēva seated on a raised stool in royal ease posture, with his queen to his right, and attended by two guards (one with Chaur raised in his right hand), (3) A number of spectators standing or sitting, apparently witnessing the function, (4) Rājēndia Dēva mounting the royal elephant, the elephant bending, kneeling one foot down, (5) Rājēndra Dēva with the royal umbrella raised above his head, after the coronation, the royal ladies in an enclosure marked off opposite to him, witnessing the function, (6) Rajēndra Dēva seated with his brother to his side, the Peacock—the symol of Siva, representing their religious faith—to their right, (7) King Rājēndra Dēva on the royal elephant in procession with musicians, macebearers, etc., in front, (8) Angels in the heavens dancing

with joy and showering flowers on the procession below—two of them are shown with flowers in their left hands raised up

On the whole the different incidents are well rendered on the different reliefs there being lit le or no super fluity in the representation. The figures are full of life and the artistic skill displayed is altogether of the superior order. Without the reliefs explained as above it would be impossible to determine their nature so far as the persons and the occasion are concerned.

A few words may be added about a doorway and panel at the same (Arkesvara) temple. The sculpture on three sides of this doorway is made up entirely of female dancing figures in different postures all enclosed in a convoluted floral design. The base of the doorway is made up of a patch of seroll work between full blown lotus flowers on either side.

The panel is in four compartments one below the other being devoted to a band of musicians playing on different kinds of musical instruments. A noteworthy figure, in the upper compartment is that of a scated musician playing on the flute which indicates the antiquity that this instrument can boast of in this country. Both the door way and the panel must be taken to be contemporaneous in age with the pillars above described.

The ceiling in the Ranga Mantapi of this temple is beautified by nine pinels of figure sculpture arranged in three rows of three each. Fre middle pinel—middle one of the middle row—is dedicated to Siva who is shown in his dancing attitude with six hands carrying his different weapons but with one head and resting both his feet on the back of a fallen demon with an ascetic Rishi on either side. Siva is here represented in his favourite dancing posture of Nataraja or Lord of Dance In the eight other panels are to be seen the Dikpalakas with their consorts each pair together riding their own

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vehicle—Buffalo, Elephant, Bull, Hoise, Deer, Makara (conventional type), Man and Goat This is a joint representation of Siva with the eight Dikpālakās that recurs in the Nanditavaie temple in even a—sculpturally speaking-better style In both, however, the vehicles assigned to the Dikpālakās are the same as described in Agamic treatises, though there are slight deviations from them in regard to details For instance, these treatises require the consorts of the Dikpālakās to be usually on the left side, here (in both these temples) they are to the right, etc There are also slight differences between Siva as represented in the ceilings of these two temples In the Hale Alui temple, he is represented with both his legs on the Apasmaia Purusha, in the Nanditavare ceiling, he is represented as sitting with his right foot on the Bull, next to which stands the slanting figures of the sitting Pulusha

Köläramma Temple Doorway etc Circa 1023 A D

The Mahādvāra of the Kolāramma temple, which is built in the Diavidian style, has an imposing appearance with a well-carved doorway Fragments of inscriptions of the time of Rajendra Chola found on its walls show that the temple belonged to his period Both Rajendia Chola and his father specially patronised this temple and repeatedly endowed it Rajendra Chola had the blick parts rebuilt in stone (E C X Kolar 109) At the back of the (Kōlāiamma) temple is a laige slab, about 6 feet by 4 feet, with a spirited representation of a battle scene, probably of the Ganga period The upper portion is made up of horses, elephants, soldiers, celestial nymphs, celestial cais (vimāna), while the lower portion, which ought to have contained the relative inscription, is left vacant In the centre of the slab is the buily standing figure of a man with a peculiar dagger-like weapon in his right hand and what looks like a shield in his left. Behind him are three attendants, one holding an

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umbrella and the other insignia of royalty Opposite to this figure is represented a ling riding on an elephant with a number of horsemen at his back. Near about this slab are three other slabs with one standing human figure on each of them These probably represent other men who fell in the battle

The Mahadiara of the Somesvara temple at Rolar Sms also a good specimen of the Dravidian style is a fine hele structure with an ornamental doorway and ceiling pillars of the Mukhamantapa are well executed Laluana mantana in the prakara of this temple is a fine piece of workmanship both in design and execution is in black stone other parts being in granite. It has a lofty gonura This temple probably goes back to the Hoysala period though only inscriptions of Vijayanagar period have been found in the locality

At Paparajanhalli near Kolar in front of the Siva temple Siva Temple is a fine stone umbrella with a carved basement the shaft lall being one foot in diameter and about six feet high with a stone ornament at the top. The umbrella is about five feet in diameter. The whole stands on a rock on which is engraved a Tamil inscription which is mostly defaced. In a field close by is to be found a curious sculpture represen ting an elephant in the centre attacked by two dogs one seizing the trunk and the other the tail It is not clear what this symbolizes May it be a representation of the overthrow of the Gangas whose crest was the elephant? That however is the suggestion of Mr Narusimhachar

At Maddur in the navaranga of the Narasimha temple haras mba are four well carved pillars of black hornblende similar to Maddar the ones usually found in Chalukyan temples In the other temples at this place the images are made of black stone and beautifully carved

Varadarāja Temple at Maddui The Varadarāja temple at Maddur is noted for its image. The image of Varadarāja (alias Allālanātha) about 10 feet high is a wonderful work of art characterized by a marvellous elaboration of details both in front and on the back. The rich carving on the back of the image is so well-known among the people that it has given rise to a common saying in Kannada, Ellā dēvara munde nōdu, Allālanāthana hinde nōdu, which means "see all the (other) gods in front, but Allālanātha on the back." Tradition says that the Hoysala king Vishnu Vardhana set up this image here in order that his mother, who was too aged to go to Kānchi, might worship Varadarāja here

Hosa Būda nür Temple The image of Ananthapadmanābha at Hosa Būdanur, 5 miles to the east of Mandya, is beautifully carved. Close to this temple, at the same place, is the Kāsivisvēsvaia temple, the interior workmanship of which is worthy of praise. It is more artistically done than any other in the neighbourhood. The ceiling panel in the porch and the central one in the navaranga are well executed. The figure of Nandi is not only well carved but also pretty large in size. An inscription of Rājēndia Chōla found in the Sōmēsvaia temple at Hale Būdanur, a mile to the east of Hosa Būdanur, shows that the place was connected with the Chōlas, to whom the temples are referable (MAR 1909-10, Paras 6 to 23)

Chandësvarı Temple, Vogata, 1028

Vogata, Hoskote Taluk, bearing an inscription dated 1028 AD, of Rājēndra Chōla, are some sculptures of interest. The front face of the gate has Gajalakshmi with a bull and a lion on the right and a bird with the head of an elephant and a lion on the left. On the back, besides the inscription mentioned above, is the celestral cow (Kāmadhēnu) with a human head to the right and a seated lion to the left.

On the gate in front of the Chandesvari temple at

SCULPTULI AND PAINTING

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Kanara has a number of temples in the Dravidian Temples at style of architecture | The Amaranar wana temple is a good specimen of it here. It appears to be an old structure one peculiarity noticed in it being the absence of duaranalakas 'The nararanga supported by four beau tifully carved black stone pillars has a ceiling about 8 feet square with a figure of Brahma in the centre surrounded by the ashta dil palal as Some of the pillars have minute figures carved on them from top to bottom The figure sculpture on the north west pillar illustrates the sports of Arishma. The capitals also show fine work vith pendants on the four sides To the right in the nararanga is a pierced window resembling those in the Nandi temple carved with a creeper with dwarfs in the convolutions The porch in front of the nararang t is supported by two black stone pillars similar to the ones in the interior The navaranga doorway is beautifully carved the middle fascia of the architraves being decorated with erceper work with human and animal figures in every convolution The outer walls have pilisters and niches Bhimesvary temple perhaps the largest of all the five here has sculptures on the pillars illustrating the story of Bhima killing the demon Baka. In the top panel we see Bhima carrying a linga and worshipping it in the middle we see Dharmaraja seated with his mother and brothers and in the bottom panel we see Bhima con veying food in a cart closing with Baka and killing him Among other sculptures on the pillars may be mentioned the hunter Kannappa kicking a linga an elephant wor shipping a linga with a lotus (cf the relief on the inner side of the second architrave of the east gate at Sanchi in which the animal world is represented as reverencing the Bodhi tree Grunwedel 50 also relief with repre sentation of the Isimiga Jataha Lions and Antelopes before the sacred Bodhi Tree Cunningham Bharhut Plate \LIII) Dakshinamurti a huntress getting a

Circa IIII cent iry A D thorn taken out of her leg, a gandabhērunda with a human body holding an elephant and a sarabha in the two hands, a five-headed figure holding a balance, and the sage Vyāghrapāda with a tiger's body worshipping a linga. The ceiling of the navaranga has Umāmahēsvara in the middle and the ashtadikpālakās around.

Dharmēsvara Temple, Kondarahallı, Hoskote Taluk 1065 A.D The navaranga pillars of the Dharmesvara temple at Kondarahalli, Hoskote taluk, a Dravidian temple of about the time of the Chōla king Rājamahēndra—an inscription dated (about 1065 AD) in his reign has been found in it—contain interesting sculptures depicting certain incredents in the Mahābhārata—The stories of Mārkandēya and Kannappa are also to be seen on certain other pillars (MAR 1919, Para 22)

Vaidīsvara Temple, Talkad Circa 1100 A D The Vaidīsvara temple at Talkad, which dates from the time of Kulōttunga Chōla (Circa 1100 AD) is a handsome temple in the Dravidian style—Its outer walls are decorated with sculptures—The two dwār apālakas in it—each about 10 feet high—are believed to be the tallest in the State—The porch at the south entrance is a fine one and resembles the one at the Sōmēsvara temple at Kurudamale—In the prākāra is a beautifully carved figure of Saktiganapathi, with his consort on his laptather a rare one—In the navaranga, the central ceiling panel is carved with figures representing Sivalīlas

Agastyesvara Temple at T -Narsipur Circa 1100 In this temple are fine figures of Subramanya, Sūrya and Ganēsa In the $pr\bar{a}k\bar{a}ra$ of this temple is a figure of Asvatthanārāyana, about 2 feet high, in a dancing posture with 8 hands—6 of them holding a discus, a conch, a mace, a lotus, a noose and an elephant-goad, the 7th raised like that of Tāndavēsvara, and the 8th in the abhaya pose—flanked by two drummers There are also figures of the sheep-headed Daksha with four hands and

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of Dakshmamurti seated in the posture of meditation with matted hair under a banyan tree on a pedestal containing sculptures of the sapta rishis or seven saics the attributes in the four hands being a rosary a book a serpent and a Rudra rina The goddess of this temple known as Purnamangala hamakshi is a very fine figure about four feet high

The Somesvara temple at Husigala Hoslote Taluk dating probably from Chola times has some curious He is la sculptures in it. Among the sculptures on the outer wall of the garbhagriha are carved out a percock with the head of a cobra and facing it a cobra with the head of a peacock. On the north wall a few of the Itlas or sports of Siva are denicted including the Gaudsura Samhara etc.

C rd 1100

During the period of the Chola lings the custom of Virskisla and observing sati appears to have been commonly followed had Grants to ciras or heroes who distinguished themselves by doing brave deeds were also common. Accordingly we find a fair number of resallals and makingtillals (popularly called mustikl als) in the old Chola territories The most notable mahasatil kal of the period is the one dated in the 6th year of Raiendra Cholas reign story unfolded in the inscription found on this monument is as Mr Rice justly remarks an affecting idyl beauti ful from its simplicity and pathos (L C IV Mysore i Heggaddevankote 18 dated in 1057 A D) The monu ment is a memorial of the Nugunad chief's daughter Dilabe whose young husband Echa the ruler of Navale nad being a powerful wiestler had the misfortune presumably in a match to kill his opponent apparently some relative of the king | Lor this he was marched off to Talchad and put to death On hearing of his fate the wife immediately resolved to commit herself to the flames which was evidently due to a high sense of duty and honour

Her parents and friends be ought her in vain to forego her purpose, and mournfully record her heroic The author of the composition was Malle, "a friend of poets who use not words in vain," a description well deserved from the skill he has do played in producing the right effect. From the inscription, it may be noted, that the would-be sate usually performed cert un charities before laving down her life. Having made her decision, we are fold, Dekabe " presented to the god (of the place) a garden to provide for a perpetual lamp and saying it was for the offerings, that lotus-eved one (Del abe), with reverence also presented certain other land". Then again, we are told, she gave away her lind, goldembroidered cloths, cows and money and folding her hands with love to the god of gods, she entered the blazing flames and went to the world of gods." The explanation of the folded hands so often seen on monuments of this nature, which is here suggested, is worthy of note Elaburge, in Bowringpet Taluk, four i īrakkals have been found of which one is a Tamil māstikkal of Rājēndra Chola's time This seems to be the only mastilkal in the Tamil language yet met with in the Stite. The stone has a female figure with the inscription engraved below The epigraph tells us that the figure represents the wife of Mukkaiyai, the Gamunda of Kulathui in Marangal of Nulambapadi and that she became a sati in the 9th year of Rajendra Chola's reign (1058 A D).

(v) Later Kadambas under Chālukya suzerainty 10th to 14th century A D

The Kadamba chiefs under the Chālukya suzerainty distinguished themselves as builders in the Chālukyan style. One of these, Chāmunda Rāya—not to be confused with his namesake connected with Sravana Belgola in the 10th century AD—who recognizes the over-lordship of Chālukya Sōmēsvara I Trailōkya Malla Dēva, was, it would appear, a patron of all religions Through his agent, Nāgavarma, he erected in 1048 AD

abitations for the four prominent religious orders of the me in the Banavasi country-Jain Vishnu Siva and uddhist (called Munigana ie ganas or sanghas of akva Muni s religion) He also set up in 1017 A D a andabherunda pillar in front of the God Jagadeka G ndabh fall Covary in the ancient city of Belagami in the present mode tall r hikarpur Taluk and made a grant of land to the andabherundesvara thus consecrated. The temple of agadekamallessara-apparently after Chamunda Raya amself one of whose titles was Ingadek mails (sole donor I the world) who probably founded it - is now no more out its place is fixed by the pillar which has been des ribed as the most striking object standing in the village f Beligami The pillar is now mistakenly called as Baruda hamba for the figure at its pinnacle is not a garuda but a Gandabherunda a double headed eagle with buman body. As an inscription of his dated in 1015 AD gives Chamunda Raya the title of Gandabherunda t may be presumed that he had adopted it as his chief emblem This same inscription states that the grant of and he made as recorded in it was according to the pherunda pole which was probably fixed by the pillar set up by him. This pillar is a lofty and elegant monoith with the figure of the gandabherunda at its top The human figure is in the standing posture on a severely simple abicus on which twined towards the sides are its two faces This half human half bird figure with its gently bent knees seems to be intended to convey the idea that it is ready to sweep down the rapacious bird it is on its prey The hooked beak and the strong powers of vision in flight (the wings are shrowded partially) so characteristic of the eagle are brought out in striking fashion by the sculptor The representation is perhaps intended to signify the martial spirit of Chamunda Raya who appears to have been if we may believe the inscription at the base of pillar a great warrior-one of

whom all kings were in great fear The pillar, except for a few feet at the base, is beautifully ornamented in a simple and chaste manner, reminding us of the Vishnu Pillar at Besnagar The chased work on it, with triple circular floial bands representing apparently festoons, at regular intervals, up to the capital, which shows distinct affinities to the capital on the pillars in the Kaile Cave, shows the whole pillar to great advantage. The Karle tradition appears to have lingered yet in this region, despite the lapse of time The most marked peculiarity of this monument is the great prominence it gives to the human element in the Gandabhērunda The ganuda form is, as pointed by Grunwedel, known to be a combination of the Indian pairot type on the one hand and the West Asian griffin on the other. The griffin type was retained in Buddhist ait, but it soon—how soon, it is not yet determined-received human arms Modern Brāhmana art makes of it a winged man with a beak, and the Chinese form resembles it There the garuda appears as a winged man, though the head generally, and the feet always, remain animal The Japanese have evolved two types, one more animal and the other almost human Gandabhērunda on this fine pillar partakes of the post-Asokan Indian garuda form, in which the human element preponderates, making it a partially winged man with a prominent beak carrying something in it with a gait slightly diooping, the knees being gently bended, showing the attitude of being ready to pounce on its prey The feet are distinctly human, as in the Indian garuda The demoniac expression of countenance to be seen in purely human garudas is not seen here, the countenance is perfectly bird-like, thoroughly natural and accurately conceived The human part and the bird part are blended nicely and each is true to nature, taken individually, together, they seem to be depicted with a touch of humour that is unmistakable Wings, whether attached to the garuda or the gandabherunda are of course intended to be vehicles for the Lods who ride upon them through the air to worship at holy places Grunwedel suggests that the combining of the human bods with animal elements seems to have been brought gropingly so to speak into connection with the doctrine of remearation. It is not impossible he adds that these types introduced from Western Asia were explained in Indian fashion- i.e. in each degree of animal existence was hidden a human one, which would be attained by good works and which then led to deliverance

Planted close to the base of the Chamunda Rava pillar Sala Brahma is the remarkable Sula Brahma stone dated in 1060 A D in the reign of the Kadamba Satsasraya Deva a Fouda tory of the then Chalukya King This stone deserves attention not only for the singular nature of the deed it re cords but also for the wonderfully realistic character of its sculpture It might justly be termed a tableaux virant so striking is the picture presented by it. On this slab which at the top is carved off in an arched fashion are shown in three tableaux the heroic deed of a man who had vowed himself to death In the upper most tableau is first the representation of the sun who is to bear testimony to the valorous act and the linga before which the man dressed to the knees and with head gear of the top knitted fashion, is on his knees with hands joined towards the linga in a prayerful attitude. In the next tableau the middle one is a representation of the gandabhērunda pillar referred to above on the top of which the man is shown in a dancing attitude and as about to leap from the pillar on to the points of a row of stakes below with his left hand shown up towards heaven-indicating the bliss that awaits him on the fulfilment of his yow—and supported by a celestial nymph on either side each pointing a hand heavenwards

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The third and last tableau shows the man actually fallen upon the points of the stake, full length on his belly The representation of the pillar, the man and the nymphs, are exceedingly life-like and the man on the stake is shown as an undaunted person, courage not failing him even at the last moment The inscription which records the deed tells us that his name was Tuluva Chandiga, ve., Chandiga of the Tuluva country and adds that he had taken a vow saying, "I will not let (the nail) grow on my finger," apparently to arrest some agreement about the Banavāsı fort to which he was evidently opposed The ruling chiefs having made a giant of the fort, Chandiga on the day specified went to the Permalu temple, cut off the finger he had gifted away, and climbing the Gandabhērundesvara (abovemen-Pıllaı tioned), leaped upon the points of the spears and gained the world of gods Hence the name of the stone Sūla Brahma Sila, in which the word Brahma may refer to the seven spokes in the stake corresponding to the seven Brahmas known to the Purānas (see Fausboll's Indian Mythology, 71).

Gunagalla Yõgi's Image, 1071 A D A sculpture of some interest which appears at the top of an inscribed slab (E C VII Shimoga i Shikaipur 129) dated in 107I A D is the image of the great Advarta luminary Gunagalla Yōgi. He belongs to the time of the Chālukya King Bhuvanēkamalla Dēva, who, on the application of his chief minister and general, Udayādītya, made a grant for the god Hariharādītya at Balligāvi, built by this sage. This Yōgi is said to have built four other temples, two at Balligāvi and two others in Kondalinād, besides the Siddhatīrtha at Mattur near Kuruvatti, on the southern bank of the Kirudore. The image is not of high artistic merit but is important as being an early example of the use of the index label in connection with sculpture. The image bears over it

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the words — Srimadu Gunagalla devara divya murthi the blessed likeness of the holy Gunagalla Deva

Sorab (E.C. VIII 11 Sorab 15) dated in 1093 A.D. in the Chalul va Vikrama era and belonging to the time of Chalukya Vikramaditya (1076 1126 AD) contains a spirited sculptural representation of a village exploit Mahamandalesvara Srivalla Deva s chiefs having entered Naduhalli in Edanad and carried off the cows Mali Setts son of Erra Setts attacked them slew many recovered the cows and gained the world of the gods The artist's rendering of this successful beating off of cattle raiders is remarkably telling In the lowest tableau is drawn the battle scene which is a thoroughly vivid one The battle is on there are foot warriors with hel mets daggers swords and shields there are warriors on horses and warriors on elephants-though only one elephant is shown apparently by way of illustration There are bows struck arrows flitting from side to side hor es are shying and agitated but firm, with those on them steady and active The stately elephant is calm and disnified and unshaken in its place-in the midst of a bloody fight Maki Setti is apparently the Nad (or local) chief for over his majestic figure is shown a canopy and there is a personal attendant immediately at his back He is in the striking attitude his dagger is out for the neck of his opponent. The horse parries the blow at its neck which is turned back to its occupant Below is shown a horse half fallen-on its knees-and beside it is a dismounted rider and next to it is a palanguin with two bearers ready to carry him off from the scene of battle In the next higher tableau is shown a vimana (flowery car) attended by winged nymphs three on either side in which Maki Setti is borne off The vimana is a simple but striking one in the centre of

Among the Varikhals of the period the one at Hale Virakkals of the Period Hale Soraba 1003 1 D

which the heio is sitting, fully dressed on a slightly raised The vimāna is clowned by three tiny full-blown lotus flowers placed in triangular fashion, apparently a reference to the mystic lotus symbolism inherited from Buddhist days, indicating the rising sun and the worship By implication, the use of this symbolism due to him would suggest that the risen hero, so deserving of honour, is on his way to Indra's Heaven, the Paradise to which all heroes go In this view of the symbolism used, the next higher tableau is easily understood It shows a troop of celestial musicians playing on their instruments (drums, pipes, etc) and betokening their hands heavenwards and leading the way to it Some of these divine damsels bear long staffs in their hands The hero is seen sitting at one end-facing these musical couriers from Heaven, attended by an young attendant, who holds aloft an umbrella over his head In the next two higher tableaux-to be taken together-we are shown the hero In a panel to the left, the hero 18 ın Heaven itself seated on a raised plank, in an attitude of prayer, his hands brought to his chest folded together and there is an attendant by his side with a staff in his right hand planted in the ground and his left hand raised with what seems to be a gailand of flowers held transversely, ready for use Next, we have the Linga, which is being bathed by a priest near about, while another priest stands praying, and in the last panel, we have the sacied Bull of Siva, in a fine recumbent attitude, with a lovely necklace of bells round his neck, and a man standing at his tail-end, apparently keeping guard at this end-answering Above the central to the attendants at the other end panel containing the Linga is shown the upper portion of the Heavenly abode (we must take it that Siva Loka is meant, the hero being a follower of the Saiva faith) and here is enthroned the figure of a decorated cow (its udders are clearly to be seen) with an attendant before

it keeping it in position. Apparently this is intended to signify the successful exploit of Mal i Setti in rescuing the stolen cons On either side of this panel, at the top are representations of the sun and the moon who are the everlasting witnesses to the heroic deed wrought by Maki Setti The I trakkal it may be added is headed by a Simha laluta (i . Lion s head) indicating that the tract of country where it is found was at one time a part of the old Ladamba territors

The Kulachuryas who overthrew the Chalukyas in 1156 AD succeeded to the Chalukya possessions in Mysore Though Buyala, the first of the line was a Jun must by birth and persuasion he was tolerant towards it is Brahmanism the religion of hesir its his Governor at haligami Banavası At Baligaini we are told (L C VII Shikar pur 123 dated in 1159 A D) Kesiraja built a temple of Lesava (dedicated to Vira Lesava) after himself built in a specially erected pura (or Brahmanical town ship) called Vira hesaya pura the house in which were granted fully furnished to learned Brahmans This pura was it is mentioned, to the south of Baligumi In this temple we read in the inscription hesirals arranged and transformed to the utmost tumber and stone as if striving to add to all the variety of forms in which Brahma had created wood and stone The shrine that Kesiraia built for the god Kisava was it would appear abode filled with beauty and a joy to the sight temple which undoubtedly should have been noted for its sculptural beauty seems to have-sad to relatealtogether disappeared In 1163 Machi Navaka an officer under Soma (or Sova Dava) erected a temple with a stone tower decorated with carvings and figures and a golden halasa for the pinnacle of the temple and dedicated it to Somesvara in the name of his master, who then granted endowments for it The temple, we learn was

Sculpture in Kādarāsvara Temple, Baligāmi declared a Brahmachan matha. (E.C VII. Shimoga i. Shikaipur 242). The older temples at Baligāmi, the Kēdārēsvara and the Tripurāntēsvara, should, in the 12th century A D, have been unmatched in the beauty of their carvings and sculpture, if the many inscriptions recording royal and other grants to them are to be believed. are certainly very old temples, probably as old as "the immemorial city" in which they were built. Kēdārēsvara was, indeed, the principal temple at the place. It is even now the best preserved It is a triple temple, originally of a very oinate design, in the latest Chālukyan style, marking its transition into the Hoysala style. In front of each of its pinnacles is to be seen the Hoysala crest, but this, as Mr Rice suggests, must have been added after the Banavāsı country had come into Hoysala possession, as the temple is evidently of much older date, and there is no Hoysala inscription in support of a claim for them as its founders But the election of the famous Kēdālēsvara temple at Halebid was almost certainly suggested by this one, for Abhinava Ketala Dēvi, who was associated with Ballala II in its erection, was, it would seem, connected with the neighbouring city of Bandanike (see E C VII Shimoga i Shikarpur 235). The Kēdārēsvala temple is situated behind the embankment of the Tāvarakere (or Lotus tank) which is mentioned in the famous Talgunda Pillai and other subsequent inscriptions. The Kodiya matha, to which the Kedaresvara temple was attached, must have been situated near the Kodi or waste At its head were a line of very distinguished high pilests, a branch of the Kālāmukhas The temple is referred to in many inscriptions recording grants to it (E $\it C$ VII Shimoga i Shikarpur 88 to 108) These incidentally refer to its 'lofty tower," its beautified walls and mantaps, its three pinnacles, its golden Kalasas and describe it as "an ornament of the Banavase Twelve Thousand." King Bijjala paid a visit to it and made a grant to it.

Temple Balig mi

Representa

on Doorway

tion of Tri pura Legend

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The Tripurantaka temple at Baligami is even more Tripurantak noteworthy for its sculptural beauty. It is a double temple in the later Chulukyan style with rich carvings in 1000 v D the doorway and a perforated screen between the two shrines. Its exact date of erection has been established beyond doubt by a recently found inscription according to which it was built in 1070 AD (WAR 1910 11 Para 38) It is also mentioned in an inscription dated in 1181 AD (LC VII Shimoga i Shikarpur 119) It marks the transition from the Chalukya to Hoysala To describe its doorway would occupy too much space Taken as a whole it displays workmanship of a kind which is hardly eclipsed by the sculptors of the best Hoysala period The lintel piece (entablature) is a perfect marvel in delicate imager, and workmanship It apparently is intended to give a combined representation of the Tripura legend The conquest of the three cities of iron silver and gold, owned by three Asura brothers is perhaps, the most remarkable exploit of Sixa. assisted by his son Shanda also called Kartikeya, who took an active part in it This conquest of Tripurasuras brought Siva the name of Tripurantakara after which the temple is named. The story of the destruction of these metal fortresses is told at length in the Mahā bhārata (VII and XIII) These mighty warriors could not be conquered even by Indra with all his weapons Then the gods had recourse to Siva and said to him,

Protect the three worlds and destroy the Cities of the Siva agreed to this burnt the three cities and exterminated the Rakshasas It is this story that seems to be so strikingly represented on this entablature (The statement in the M A R for 1910 11 Para 38 that the

figure of Siva as destroyer of Gajasura flanked by Brahma and Vishnu is plainly not sustainable) The representation is in three parts the parts being marked off distinctly-to the left and right by transverse lines at the top to indicate the compartments into which the representation is intended to be divided The central part is made up of a medallion portrait of Siva as conqueror This image of Siva is cast in the Bodhisatva type with the kingly tiala on his head and not in the yogic which is worth noting In this form, Siva has a single face and a single neck but is possessed of ten hands (of which seven are now visible) which is the description of Siva in the Mahābhārata (XIII) where the conquest of the three demon fortresses is described. He has three eyes, the third one being represented by a dot just above the meeting point of the two eye-lashes His thick-set fiery red harr is hanging to the sides of the peaked crown In his neck, he wears the usual necklaces and wreaths, by the left shoulder, he has hanging the white sacred thread, and at the waist, he has his white gaiment, which goes down to the knees and above it, below the navel, is the waist oinament with a low of leaf-like pendants He is in his warlike diess, in his bejewelled light hands, he callies his fearful trisula (trident), with its three sharp points, a weapon with which formerly king Mandhatar and all his army were annihilated, in his uppermost left hand, he has his battle-axe, called parasu, which he gave to Rāma, who destroyed the Kshatiiyas with it, with another left hand, he wields his bow, coloured like the rainbow, called Pınāka, a mighty serpent which goes round his whole figure in medallion fashion, its seven heads being distinctly visible at the top Represented in the sitting posture, he has outstretched legs, the left one resting on the head of a tiny prostrate figure, with jewelled hands and neck but with its entrails shown open Appaiently, this little figure represents the Rākshasa Musalaka (in Tamil Muyalagan) whom he is well-known to have destroyed. To the proper right at the top, on either side, are the Devas praising or proclaiming, probably

with raised hands the grand success of Siva over the Danayas At his feet to his (proper) right is a tiny figure of Gancsa in the standing posture and to his (proper) left is another tiny figure of his other (adopted) son Skanda his chief lientenant in this war riding an appropriately little peacock Shanda is here represented with a single head and immediately behind him standing is his wife Devasena. In the pinel to the right, the battle scene itself is represented. The topmo t row is made up of what we might call the cavalry-consisting of Siva himself on his white Bull its adamantine horns and its broad shoulders sleek sides and black tail being visible behind him as leader are others on three other animals ending with the uals or the conventional lion The animals are all in rapid motion and betraying consi derable vivacity below this line are two others made up of what mucht be called the infantry line each accountred and rearing aloft his weapon in all kinds of striking postures -erect slanting bending etc. The battle scene is full of movement and life and is altogether a spirited representation of the warfare of Siva s hosts with the Danavas The lowermost row is made up of a single figure kneeling down one foot up and one foot down with the two hands brought together in the familiar namaskara (bowing) fashion This probably represents the final scene of the battle signifying the complete success of Siva over the demons This peculiarly expressive figure signifies almost to a certainty Indra the lord of the Devas betokening his gratitude at the success that had attended Siva in his great conflict with the three Rakshasa chiefs who had proved so formidable to him Then to the left of this panel we have the standing figure of Siva single head and neck and with only two hands with a tiny sula in his right hand and his dreadful spear Pasupatha in his left hand-that fearful weapon with which Mahesvara killed all the Daityas in battle This

standing figure of Siva is full of expression—the face exhibits a serene calmness and there is no trace of mere exaltation (of his success over his enemies) in it is, indeed, a touch of mildness—of divine sympathy—in it, betokening Siva's well-known love for all creatures— Sarvabhūta hitēratah, he who rejoices over the happiness of all beings In the panel to the left is still another scene depicted—the joy of the Devas at the end of the successful conflict, and the adoration, if not clowning, of Siva as the mighty conqueror The chief figure in this panel is Siva in standing postule with four heads, one facing the visitor, one each to the sides and one behind (naturally invisible) but with one neck and only two hands. He is fully dressed, the folds of his white apparel being visible and has the usual jewellery at the wrists, ankles, ears and neck. He is standing erect, as if to attention, with one weapon in either hand, and the expression on his face is one of motionless joy that he had done his duty To his proper right, at his feet, stands Pārvati, his beloved wife, slightly slanting towards the groups of Devas, who are thick in numbers to her (pioper) right, jostling one against the other, vieing with one another, as it were, to do homage to Mahēsvaia for the great boon he had confeired on them by undertaking this formidable fight. These Devas show by the attitudes they assume their eagerness to get a glimpse of the mighty Lord Mahësvara Next to her to the left is Skanda riding his peacock He was Siva's chief ally in this warfare, and he is carrying in his light hand his well-known spear, which, it is said, never missed its mark, and, as often as it was thrown, returned to him again having killed enemies by thousands Up at the top is the white Nandi, the vehicle of Siva and next to it is Indra the sovereign of the Devas, riding the elephant—the Anavata, his vehicle, which, with its raised tusk brought up almost to the top of the crown of Siva, adores him

The whole of this lintel piece is one long slab stand ing on two pillars and supported on either side by a bigger pillar, each of which is sculptured in detail. The upper corners of this piece bear beautiful but simple floral scroll work harmonizing with the delicate imagery of the rest of the figure sculpture on it from end to end In this combined representation of the Tripura legend-of the combination of different scenes in one relief-the old principle of composition referred to by Grunwedel is adhered to according to which the complete representation of the different phases of an event are related as it were by the repetition of the same figures. Let owing to regularly arranged decorative elements the different groups remain separated As Grunwedel adds, the influence of ancient art was also strong enough to pre serve the prominence of the principle scene or of the chief figure to which the others had to be subordinated In this particular piece the artist has completely suc ceeded in achieving this subordination of others to the principal actor-Siva With this may be compared many Gandhara reliefs (figured by Grünwedel) containing a representation of Buddha or principal figure enthroned in the centre and on the left stand servants or worshippers and smaller compositions often only rows of figures are found under and above the central group

The sculptural work on the pillars the two at the Pillar extreme ends and the two others supporting the lintel Sculpture piece itself is equally fine. In keeping with the idea underlying a doorway on each of the two pillars at the extreme ends is carved the figure of a lakshini Each of these stands on the pedestal of the pillar, in dress and ornaments like the women of the period but with largely developed breasts and clad in a rich piece of embioideted cloth from the waist to about a little below the knee pans

which is held together at the waist by the customary hip chain or the guidle The legs are heavily ornamented, as also the upper and lower arms, and the ears have heavy pendants There are the usual necklaces and the hair of the head is done differently in each case. Each Yakshini holds a flower in her right hand, the flower in the hand of the Yakshini to the right being clearly visible while that in the hand of the Yakshini to the left has been lost, probably by mutilation The Yakshini to the left is, as usual, standing (leaning to one side) under the shade of a tree in full blossom, the flowers being many and fully formed, she to the right is under a conventional floral wreath, a lotus with its petals intact being shown just above her head, to the left The Yakshini to the left has on either side at her feet a female attendant, one slightly shorter than the other, each in a beauty pose of her own. The Yakshini to the light has, on the other hand, only one male attendant, apparently a Yaksha with a big club in his right hand—which is appropriate seeing that he keeps guard The Buddha in stating how a vihāra should be ornamented with paintings or sculptures, said "On the outside door you must have figured a Yaksha holding a club in his hand" The features of this Yaksha are somewhat harsher but as in the case of the dwarf-like figures appearing on the pillar capital in the west gateway of Sanchi, the type represented by him is the "antique pigmy type" to which Grunwedel makes such a suggestive reference The representation of these Yakshinis is entirely in accordance with the ideas of the early Indian style, (see Grunwedel, p 40) and the talent displayed by the sculptor is simply superb There is, it must be specially remarked, no suggestion of the erotic in the whole composition, which is so significant a feature of the reliefs of Bhūtēsvar at Mathura

In the panel next to the Yakshini on either side, are three pairs of Nāga and Nāginis, one above the other,

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each pair being of the inter twining type the upper half human and the lower half (hip downwards) serpent the convolution of the two serpents for each pair being entirely different A p cultarity about these six Naga and Nagini puis is both the Naga and Nagini in each pair have their heads crowned with seven hoods is unusual for as Grunwedel remarks while males are many hooded the females are single hooded. The artist has cunningly utilised these half human half animal figures for his own decorative purposes for which the serpentine convolutions admirably lend themselves According to Hindu ideas the serpent can transform itself into many different shapes and this is well brought out by the artist dexterously depicting the different forms he gives it in these two panels Each pair of Naga and Nagini is in a different beauty pose they are dressed as human beings up to the hips-with shining ear pendents heavy bangles on the upper arms necklaces and furdles at the waist etc the middle pair in the left panel have in their hands in woman like fashion a delicate chain tied up to the wrists from end to end while the middle pair on the right panel come so close to each other as to seem that they were rubbing against each other. The sculptor in adopting these half human and half serpent forms has not only succeeded in completely varying his design for the panels to avoid the dull monotony of setting human forms with others of the same kind but has also kept to the traditionary ideas underlying the sculpture relating to doorways Siva-as Tripurantesvara-stands above and here below are represented his vassals—the Nagas and Naginis As the lord of these beings Siva is called Nagaraja Nagabhushana Bhujangestari Naganatha, Virupaksha etc etc Virupaksha is in Buddhist mythology all o represented as the king of Nagas and he is probably the Buddhist counterpart of Siva In Buddhist legends Nagas appear as devout disciples of Buddha

and in Buddhism, they are given an admittedly important, and artistically admirable, rôle (Giunwedel, 44). In the course of ages, the idea of servitude was apparently transferred from the Buddha to Siva, if it did not already belong to the latter

The two pillars, one on either side of the Naga and Nāgini panels, are the ones on which the lintel piece actually stands, though it receives its adjacent and subjacent support from the two other extreme pillars, to right and left, and the panels which are not intended to serve as pillars but fill only the intervening space The capitals of these two supporting pillars differ from the capitals of the extreme pillars, likewise, there is a diffe-Those at the rence in their oinamentation as well extreme end have, as we have seen, the Yakshini figures; these two supporting the lintel piece, set up as they are immediately beneath the magnificently delicately worked out lintel, are, in keeping with the nature of the workmanship displayed on the latter, themselves objects of plain but even more delicate sculpture On the left pillar, we have immediately below the capital a line of floral work, next, a beautiful vase with a beautiful flower shrub in it, next below, two successive lines of carving, next below, another line of carving with animal figures, all standing, next below, a further line of carving, floral in design, next below, two dancing figures, in beauty poses, so appropriate to a Siva shine, below it, finally, are two tall standing figures, male and female, fully diessed and bejewelled, one with a protruding boar's face and a peaked headgear and the other with a perfectly human head On the right pillar, immediately below the capital, is a line of simple calving, next below it, is a beautiful vase, corresponding to the vase on the other pillar but of an entirely different pattern, with a flower shrub in it, next below it, a line of carving, then a line of scioll work, then again a line of plain carving, then

a line of floral work next below, we have a line of decorative floral work and finally we have a pair of standing figures male and female corresponding to the two on the other pillar to the left fully dressed and be lewelled, both in beauty postures each showing a fore finger to the lintel piece. One edge—close to the door way—of each pillar has a line of floral work from top to bottom each of a different design.

Siva as represented here may be compared with his representations at Elephanta (7th century A D) and in Java (9th century A D) In the latter Sixa particles really of the character of Brahma who has also four heads As represented here he has four heads on a single neck with a tiara on each he has two hands and the usual beard common in Java Brahmanic figures the lotus the hamandalu (water jug) and the royal swan his emblems are near about him and he has in his clasped hands a vessel in the form of a lotus but containing the clivir of life. The idea underlying the picture is that of a Brahman ascetic though we miss the reserv and the sacrificial ladle to complete the nicture The Elephanta sculpture is a true Siva representation identified by one writer as Sada 182 Murti the formless incomprehensible Brahman Sixa here has four heads and a single neck the numbers of hands he possessed cannot be stated as the figure is broken he has the usual garlands and necklaces the girdle and the Brahmanic sacred thread The expression on the face 19 lovely-young in appearance. The impression left by the sculpture on the entire doorway is one of superb workmanship both as to the idea underlying it and the manner in which it has been evolved. Not only is the doorway an imposing one taken by itself but the effect of the sculptor's art on it has been to add to its natural magnificence The conception of Siva's greatness and his successful warfare against the three demon brothers

is portlayed in the upper part of the doorway with a deft hand, worthy of the highest praise The sculptor has interpreted the story of the conflict, told at length in the Mahābhārata, not only with insight and understanding but also spiritedly and with a sense of becoming The lower part of the doorway is wrought out with considerable artistic skill, the large figures of the Yakshinis on either side, each standing under flowering trees with their accessory attendants at their feet, the three Naga and Nagani pairs so appropriate to a temple of Siva, who as Nāgarāja rules over the Nāgas, on the panels next following with half-human, half-seipent bodies and crowned with seven hoods each, the convolutions of the serpent adding to the decorative effect produced, with the pillais adjoining them with delicate, chased work, of floral design and figure sculpture mixed, with edges of delicately carved work,—all together enhancing the effect produced on the eye by the exquisite figure sculpture on the lintel piece, at the top The variety of design employed adds to the decorative effects produced by the artist as a whole in this master-piece artfully used the decorative elements in the goldsmith's art—seen in the jewellery of the figures represented for his own purposes and contrived to make them yield to his own purposes They are throughout subordinated to the primary conception of the artist—to give a generic picture of the victorious Siva-and are never allowed to obtrude on the onlooker The subdued part that jewellery plays in this sculptural piece is evidence enough of the adept hand that wrought it

In striking contrast with the workmanship of the pillars and the entablature, are the bases of the pillars which are wholly plain—both plinth and torus

The Stone Screens The stone screens are interesting for the wonderful skill shown by the artist in depicting a variety of dancing

poses apparently common at the time. Their appropriateness in a temple dedicated to Siva the Lord of Cosmic Dance cannot be questioned Their special merit is in the fineness of their figure sculpture On each screen there are two panels, each panel being headed by the Simha Lalata for Lion head of the Kadambas) while at the bottom are floral devices worked up in exquisite decorative fashion, each floral device being different from the re t Under each Simha Lulata there are four figures one beneath the other each in a beauty pose of its own Accordingly, on the four panels there are 32 different poses (or kinds of dances) repre sented on the two screens Some peculiarities may be noted On each panel there is only one or at best two women dancers the rest being men On each panel again at least one or two dancers are shown as playing on a little drum hanging at the laps while one or two others are depicted as playing on a pipe. These screens are perfect gems of figure sculpture and ought to be reckoned the only ones of their kind in the State Whether for the variety of the style employed in depict ing the lions the decorative floral devices adopted the dancing poses depicted or the floral holds drawn surrounding the figures individually and connecting them collectively these screens are hard to beat even in artistic Mysore

On the basement of one of the temples to the south of Panchatant the Tripurantësvara temple which is a later addition, Sculpture are to be seen in some places a frieze which among other figures contains sculp ures illustrating some of the stories of the Panchatantra such as the The Swans The Rams and the Jackal, and the Tortoise Monkey and the Alligator and so on There is also a noteworthy sculpture representing holattam by dancing girls

lemples at Kuppattur *urca* 1070 AD

At Kuppattur, identified with the ancient Kuntalanagai, where there are a number of ruined temples, is a shape dedicated to Narasimha The Narasimha image in it is noteworthy of its peculial make-up. It is seated without a crown and with only two hands, the right hand resting on the raised knee and the left band on the thigh. The face is also more like that of a natural than of the conventional lion The deity is called Chintamani Narasımha The Kaitabesvaia—really Kötisvaia, according to inscriptions—temple at this place, with its pilde and glory, is one of those which marks the transition from Chalukyan to Hoysala style. As it has neither the Hoysala crest nor the Simha Lalāta, it must be reckoned Its beautiful sculpture—on the outer jagati pre-Hoysala or parapet running round the front mantapa and on the ceiling—makes it one of the most typical of its kind.

Somēsvara Temple, Bandalıke 12th century

Bandalike must have been a splendid city in its time, being the royal city (or capital) of the Nāgaiakhanda It is now entirely deserted and overgrown with Seventy Of the ruined temples there, the Somesvara teak trees had one elaborately carved screen on each side of the doorway, extending from the ground to the roof, representing on one side the $R\bar{a}m\bar{a}yana$ story and on the other the Bhārata story (E C VII 1. Trans 136) The former has been much damaged by fire. The figure sculpture is not only fine but also strikingly wonderful. The very delicate nature of the figure work is not the least part of its excellence. There is life and movement in the figures The close imitation of wood work it displays—even the smallest minutiæ of detail is not forgotten—is also worthy It is a masterpiece of its kind and with the other doorways (of Tiipuiāntaka and Sītahonda) makes up a trio of gems not to be discarded by the student of ait in Mysore (See Plate in E C. VII. Shimoga 1. Trans 136) doorway is embellished by six successive bands of scroll

work on either side next to which is a pillar on each side each different in detail but alike in design. The lintel has a beautiful little Gajalakshimi, the dephants standing fully erect.

The Trimurti temple must have been a handsome Trir It has a fine simha lalula with the regents of Circ the cardinal points in front of a dome which has tumbled In the centre of this carving is an empty niche formerly occupied by some image. This is a piece of eculptural worl which must be classed under the finest existing in the State. The lion's head is carved out in a spirited manner with prominent eve brown large protriid ing tongue three teeth visible on either side of the mouth which holds tight a yell at either end in whose months is the standing figure of a soldier with a shield in one hand and a dagger in the other Below the head proper on either side is a delicately worked out floral decoration spreading from the bottom do sawards to the wall's simble feet, which rest on the outspread decoration on either side The regents of the cardinal points each a pair and the animals they ride are brought out with great shill while at the bottom is a long panel containing a party of musicians in different poses (some sitting on the backs of a fee who are shown sitting down) playing on a variety of musical instruments Tycent for one female the whole group is made up of males. The poses of some of these is extremely diverting

The vacant niche in the simha lalāta must have contained the figure of Trimārti in it—the Trimarti after which the temple is named. As the sculpture of the temple is of about the 12th century the Trimarti image must have been of the Brahmanic type—Brahma Vishnu and Mahiswara in one. If the sculptured figure had been forth coming a comparison of the same with the Trimarti image at Elephanta would have been possible. Its disappearance

is the more to be regretted because "the mystery of the Trinity is not often appreciated in Hindu temple sculpture" (E B Havell, A Handbook of Indian Art, 117-118) The suggestion may be hazarded that in view of the dance represented at the foot of the simha lalāta, the figure of the Trimurti at this temple should have been of the Mahēsvaramūrti type (Ibid 188-189)

Panchalinga Pemple, Belagāmi 12th century A D

The Panchalinga temple, which is still standing, is towards the north of the village, near the Jiddi tank The sculpture in it must have been very fine, especially the Uma-Mahēsvara group, described below The two Dwaiapalakas in the Bangalore Museum were, it is said, transferred from here. The majestic figure of Mahēsvara with Uma (Pāivati) on his left lap is seated on a raised simhāsana and round about runs the prabhāvah, resting on two pillars and decorated with the trisula from point to point Hanging on the light side of the prabhavali is a damaruka, one of Siva's favourite musical instruments. Mahēsvaia weais a beautiful tiaia, on which are to be seen the three diminutive crowned figures of Brāhma, Vishnu and Mahēsvaia, all three in one, indicating Mahēsvaia's supremacy among them The pose is one of "ioyal ease," one foot down and the other drawn up to make a seat for Uma, his consort, over whose back Mahēsvara's left aim passes Mahēsvaia is represented with one head and two hands, similarly, Uma. Beneath both, at then feet in a line are Vināyaka, then son, Nandi, then vehicle, on whose back Mahēsvaia rests his right leg, the Kaınıkaıa flower, their favourite flower, on which Uma rests her left foot, then the mūshaka, the vehicle of their son Vināyaka, and finally, their adopted son Skanda on his peacock Between the Bull and the Kaınıkāra flower, is a quaint, bony, figure half sitting and half standing, close to a Tiisūla, with the right hand raised up pointing to Siva with the forefinger and holding

something like an offering in the palm of his left handthis is probably Bhringi who is always represented a bony figure It may, however be hubera, the hing of the Yakshas and friend of Mahisyara If the latter identification is correct. Lubera is here represented in a form more comical than even in Huyishka s Monastery (Havell 190) A few more notable points may be mentioned in regard to this beautiful sculpture While both Mahisvara and Uma have their appropriate orna ments and Uma passes her right hand over the back of Mahesyara Mahesyara has one kind of ear ornament (Kundala) for the right ear (a male s ornament it is) and another (a females) for the left. In his right hand held up in the abhaya mudra pose, is a string of Rudrāksha sacred to him, hung by the big finger, above which is a cobra as well Of cobras Mahisyara is the Lord in his Uragabhushana or Nagaraja form I ollowing a mystical interpretation the cobra has been explained as the natural symbol of the Lord of Death and of the theory of reincarnation one of the great maxims of Brahmanic philosophy its deadly poison suggested, it is said the one idea and its habit of shedding its skin and reappearing with an apparently new body the other The two fold nature of the divinity Spirit and Matter another philosophical doctrine is held to be suggested by the difference in the ear ornaments-on the right side a man's and on the left a woman's (Havell, 181) This brings us to the particularly fine pose given by the sculptor to this great masterpiece of his Siva has many shapes and names but these are capable of being classi fied under two definitions or forms which are thus described in the Mahabharata (XIII) -

This god has two shapes
So teach the Brahmanas versed in the Védas
A terrible and a mild
And these shapes are again diversified
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That shape which is stein and flightful That is fire, lightning, and the sun, But that which is mild and soft That is dhilima, water, and the moon Furthermore the one half of Him is said to be Fire and the other half is the moon Likewise it is said that the one form, That which is mild plactises chastity Still further his most frightful apparition is the one Which diaws in the world and on account of His sovereign might and power He is called Mahesvara (the great Loid) Because he is severe, because he is flaming, Because he eats flesh, blood and Therefore is called Rudia And because he is very great amongst gods And because his domain is great And because he is omnipotent, Therefore he is called Mahādēva (the great god) And because he has dark shape, He is called Dhurjati, And because he always, in all his works Shows kindness to all mankind, Wishing them happiness

--(FAUSBOLL)

To this duality must doubtless be added Siva's being described as being half man and half woman. It is this duality that is represented here—Siva in his homely, kindly and lovalte form—by the sculptor. He has caught the benign form of Siva and has depicted him in masterly fashion. This superb piece of work ments high praise. It is altogether one of the best family pictures of Siva we have—he, his consoit and his vehicle, his sons and then vehicles, and his friend Kubēra, and all together partaking of the radiant simile of Siva, who himself rejoices over the happiness of all beings

Just therefore he is called Siva

its name

North west of the village of Belagami is a small island Jalasayana called Sita honda which contained a temple of Jalasavana lielarimi and a number of Vishnu shrines The images are said to have been removed to Shimoka. The doorway at this place is another remarkable piece of sculpture. It is plain throughout with seven brinds of scroll work on either side the second band from the inner side being replete with tiny figure sculpture one above the other, each in a different hearty pose. At the top of the doorway is the figure of Gain Lakshim - the elephants being fully caparisoned and in all but erect posture Lakshini holds in her right hand a lotus flower, which represents the clixir of life. The lower portion of these bands the first three and the fifth from the inner side on either side have the usual standing Yaksha and Yakshini figures each standing in a different posture (I C VII Shimoga t Trans 82 Plate)

There is also at Belagami a Makanta Shrine the linga Makanta in which is of green stone. This is a rare sculptural Strine Bel gami

The Anantasayana temple Belagami has a fine reclin ing figure of Ranganatha in it

representation of the linga the colour of the stone suiting

TATAD Temple at Belac mi T) anganiti s T mple l amel

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A D

In the Pakshi Ranganatha temple at Lumsi, Shimoga District is a small figure of Vishnu scated on a bird with outstretched wings, like the figure in Ravivarina's well Circa 1200

known picture but without the consorts at the sides

A typical ciralal of the 12th century may be noticed A typical This is near the Trimurti Temple at Bandalike Virak lof shows an advance over others of its kind of the earlier century periods It is in four panels-one below the other slab is a finely prepared one its borders being ornamented

with chased work so also the dividing lines between the M Gr VOL II

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panels—but with a different pattern The workmanship is fine, and in keeping with the high level attained in architecture and sculpture during the 12th century. There is life and vivacity in the figures, the scenes represented are both suggestive and clear to a degree, the naivete and expression in the faces is unmistakable inscription relating to it thus describes the incident that led to the sacrifice of his life by this hero -During the lifetime of Lachchala Devi, the senior queen of Sovidevarasa, Mahāmandalēsvara, Bōka had made the promise, "I will die with the Dēvi "On her death, the heio Bōka, laid down his life How to describe the greatness of the pilde and heroism with which he went to the other world? On his master calling him, saying, "you are the brave man who with resolution have spoken of taking off your head" (on the death of the Devi)? On hearing this, Boka, with no light courage gave his head while the world applauded saying "He did so at the very instant." The word spoken with full resolve is not to be broken (adds the composer of the inscription) He was taken to Heaven while the Devas played divine music in the Heavenly regions

The virakal thus sculpturally renders the incident —

Lowest Panel —The queen, with a conflure on, is seated on a raised couch, attended on either side by a soldier, with a Before her, is Böka, in the pose of a suppliant, raised dagger with hands joined together, apparently asking for permission to give up his life, when she heiself is no more Behind him are four others, in a similar but less ready pose, apparently brought in only to bear testimony to Boka's promise The spirit of readiness which Bōka displays is well brought out has in her hand what seems to be a cloth, which she is about to throw out to Boka in recognition of his firm resolve to die with her The sense of satisfaction in the queen's face is depicted with great skill by the artist. The umbiellas shown at the top of this panel indicate that this is a scene that took place in the royal chamber, where apparently Boka was a personal attendant on the queen

Second Pinel from bottom —This depicts Boka's scerifica of himself. The left part of it is apparently a seene that occurred immediately after the death of the queen. Boka is the central figure in it with a friend on either side and probably another friend (or son for he is young and piteously monaing at the impending sacrifice of his father). Boka holds in his right hand the royal lady spift—the clo hashe give him. Over the clo hard two royal umbrellas to show that the royal clo his being honoured by Boka's experiments of Boka's is siting in an a 'stude of prayer—bo hands brought to, other to virils the breast—and on either side is a man with a fully raised up do get. The fell blow has fallen—indicated by a man higher up who says as it were. Stop is some by raising up bo b his hands.

Third Paiel from bottom—The trusportation of B. ka the hero by Sura kanniyas—Indra's maids—to the world of the gods in a timber. The hero is seated in a devotional attitude—is when he offered himself—in the centre of a celestial car which is much like a shrine vith a turret at the top and on either side are clestral hymphs from Indra's Heaven trusporting the car. They are all kneeling down and rise up apparently with the lifting of the car by the ropes tied to it which they are holding at either end in their hands Higher up above them on either side are shown oher celestial hymphs playing on divine musical instruments apparently welcoming him into the Hero's Heaven—this is apparently the playing of the sura dundubhi ndda to which the inserting refers

Fourth (topmost) Panel—The Heavenly abode which the hero has reached. He is strading in a prayerful attitude before a Linga the emblem of Siva installed in a lovely little shrine. To his left is apparently the queen scated on a russed sext with her hands folded at her breasts served on either side by an attendant each with a raised sword in her hand as if keeping, guard. On the other side is the sexted hero himself attended by a little nymph (Sura Kanya) apparently as he is about to enter the Heavenly world of Siva. The emblems of the sun and moon (the eternal witnesses) are to be seen on either side of this panel to show that they are everlasting witnesses to this heroic deed of Bibka.

(vii) Hoysalas 11th to 14th century

The sculpture of the Hoysala period is, as already 1emarked, famous for its elaborate and delicate workmanship The early kings of this line were of the Jain persuasion and they founded many chartyas and bastis which are referred to in their inscriptions (see below) With the conversion of Bitti Deva, better known as Vishnu Vaidhana, they so largely pationised the Brāhmanic faith that their dominion was dotted over, within a period of about two hundred and fifty years (from 11114 AD to 1343 AD), with numerous temples dedicated to The architectural and sculptural Siva and Vishnu beauty of these temples, which, barring some doubtful ones, number nearly eighty, has attracted wide attention These eighty temples fall into the leigns of eight kings and may be taken as typical of the style called Hoysala, because of their association with the ancient Hoysala kings and country A sculptural survey of Hoysala temples is still a desideratum and until that is cairied out, an adequate appreciation of the genius of the architects who were responsible for them or of the religious zeal which prompted kings, generals, meichants and others to create the opportunities necessary for displaying their talents will not be easily possible Mr Havell has twitted at the over-elaboration and "wild profusion of the later decadent architecture of Mr Havell, it is to be feared, has missed the main point of the Hoysala style The Chālukyan style was weak in figure sculpture, in which the Hoysala style was strong Nobody who can, for instance, appreciate the madanakar or bracket figures of the Belur temple would agree that the Hoysala architecture was "decadent" If sculpture is the reflexion of every day human life, the sculpture of the Hoysala period should be held to be strictly so The religious fervour of the period was responsible for the erection of these many temples and the architects of the period portrayed the

feelings and passions of the time in a manner at once notural and faithful

The reign of the Hoverly king Vishnu Vardhana was Vilna Among the Reign marked by great architectural activity temples built in his reign are those existing at Dodda gaddavalli Belur Talkad Grama Marale and Halebid They range in date from 1113 A D to 1111 A D It was cluring his period that the Chalukyan style developed into what it subsequently became the Hoysala style Among the earliest specimens in this style is the Lakshmidevi temple at Dodda gaddavallı Hassan Di trict It is a perfect architectural gem and has been described at length in a special monograph issued in the Musore Archaological Series It was caused to be built in 1113 AD by a merchant and his wife during the time of Vishnu Vardhana Though it is to be admired more for its architectural than for its sculptural merits still from the sculptural point of view it is not unworthy of atten The seven artistically executed ceilings adorning the sixteen pillared porch attached to the west gate of this temple deserve praise. The central ceiling shows fine bead work with a circular panel in the middle sculptured with a figure of Tandavisvary while the others have floral ornaments in the middle with circular panels carved with the figures of the Ashta dikpalal as (regents of the eight directions) around The elegantly carved doorway of the cast Mahadiara shows workmanship of a high order The figure sculpture is throughout exceptionally good The standing figure of Lukshmidčvi the presiding goddess is a fine one about 31 feet high with an attendant on either side The goddess has four hands, the upper right holding a conch the upper left a discus the lower right a rosary with the abhana pose and the lower left a mace The common navaranga has nine good ceilings of a square shape with projecting

I akel mi Temple 1113 A D circular panels, the central one having what looks like Tāndavēsvaia and the others the Ashta-dikpālakas The terrific eight-aimed figure of Kāli, and the Vētālas (goblins) in the sukhanāsi (vestibule) of the Kāli shrine are specimens of high class work carried out by Hoysala architects

Kēsava Temple, Belur, 1117

The Kēsava temple at Belui, Hassan District, has been described to be one of the most exquisite specimens of Hoysala architecture It stands unrivalled for its sculpture as well It was caused to be built by Vishnu Vardhana in 1117 A D to commemorate his conquests. A complete description of this temple, with numerous plates and full notes on its architectural and sculptural peculiarities, will be found by the interested reader in a monograph devoted to it in the Mysore Archaelogical Space can be found here only for the more interesting of the sculptures connected with it. The figure sculpture on the eastern gateway is characteristically Vaishnava with the figures of Hanuman and Gaiuda, Naiasimha killing Hiranyakasipa and Varāha killing Hnanyāksha The figure of Garuda is exquisitely done and except for the outspread wings is perfectly human ın form One of the glories of this temple is the raised parapet with successive holizontal friezes of elephants, coinice with bead work surmounted by simha lalātas (or lions' heads) at intervals, scioll work with figures in every convolution, another cornice with bead work, small figures, mostly female, in projecting ornamental niches with intervening figures of Yakshas seated inward, delicately carved figures, mostly female, between pilasters, eaves with bead work with a thick creeper running along the edge of the upper slope adorned with miniature tuniets, lions and beautifully carved tiny figures, and a rail containing figures in panels between double columns surmounted by an ornamental band. The rail to the

right of the east entrance illustrates briefly the story of the Mahabharata up to the Salva Parva Bhima is represented as worshippin, Ganapati and Durvodhana as falling unwillingly at the feet of Krishna his throne tumbling down by Krishna pressing his foot against the earth Lurther on the friere on the creeper depicts scenes from the Ramayana The same friend exhibits here and there exquisitely carved tiny seated figures playing on musical instruments. Above the rail come pierced stone windows or perforated screens surmounted by the caves. They are twenty in number and form a charming feature of this beautiful temple. Ten of them are sculptured with Puranic scenes and the rest decorated with geometrical designs. These servens date from the time of Ballala II (1173 1220) the grandson of Vishnu Vardhana One of these screens repreents the durbar of King Vishnu Vardhana and another the durbar of Narasimha I a third one represents the story of Bali the demon king making a sift to Vamana the dwarf incornation of Vishny and a fourth is devoted to the story of Prahilada from the Srimad Bhagarata The pillars at the sides of every screen have on their capitals figures standing out supporting the eaves. These bracket figures which are mostly female, are wonderful works of art They are locally known as madanakas figures Two of them represent Durga and three are huntresses one bearing a bow and the others shooting birds with arrows Most of the other figures are either dancing or playing on musical instruments or dressing or decorating themselves Several of them are represented as wearing breeches Once there were forty of them in the temple and it is fortunate that only two of them are now found missing Most of these madanakar illustrations must be presumed to have been drawn more or less from life The majority of these figures are to be seen in miniature in the sixth frieze of the railed parapet

Around the temple, on it wall, we have eight large images, of gods and rodde es, which estort admiration Near the image of Rangonatha included in this group is the well-known chain of de truction-a double-headed ende (gandacherunda) attaching a carabha, which attacls a hon, which in its turn attacls an elephant, the latter ser, ing a snale, which is in the act of swallowing a ret-with the figure of a sage wondering at the sight This is apparently an echo of the Sabdadatha-jātaka. Attached to the outer walls of the garbha-griba (inner sanctuary) in the three directions are three elegantly e couted ear-like mehe in two storeys, enshrining figures of Vishnu. The four payilions in front of the entrances, each with a frieze of elephants at the base, and three others opposite the en-like niches, each with three friezes--elephants, lions and horsemen at the base-also deserve to be noted as artistic productions of great merit

Inside this temple, the sculptural work is even finer The figure of Kesiva-or Vijaya Naravana as it is called in the inscriptions—is a very handsome one. The prabhāvali has the ten avatārs of Vishnu sculptured on it The sukhanāsi (vestibule) doorway, flanked by duārapālakas (dooi-keepers) is elegantly executed. Its pediment, with a figure of Lakshminarayana in the centre, shows excellent filigree work. The beam in front of the sukhanāsi doorway has, sculptured on it, the twenty-four martis or forms of Vishnu The pillars of the navaranga (central hall) are artistically executed They are in three different sizes, and, with the exception of the central four, all differ from one another in design airangement of the pillars enhances the beauty of the Two other pillars here deserve special notice. structure The well-known Naiasimha pillai, which apparently used formerly to revolve, is marvellously carved with minute figures all round from the base to the capital. One of the figures, a tiny bull, is known as Kadalebasava,

because it is of the size of a seed of the Bengal gram (hadale) A small space on the south face of the pillar is said to have been left bland by the artist who prepared the pillar as a challenge to any artist who can appro printels fill it up The other pillar standing to the right of the sul hanger door shows marvellous filigree work It is carved with a female figure in front and has eight vertical bands with fine scroll work, the convolutions of which show delicately executed figures representing the Hindu triad of gods the ten incarnations of Vishnu the ashta dil valal as (the regents of the eight directions) and so forth. There are also hons represented with the faces of other animals (of a relief from the inner side of the second architrave of the east gate at Sanchi in which oven with human faces are shown See Grunvedel 50 51) This has been described as the most beautiful pillar in this temple The four central pillars support a large domed ceiling about 10 feet in diameter and 6 feet deep which is a grand piece of artistic workingniship remarkable for richness of ornamentation and elaboration of details The lotus depending from the top has Bramha, Vishnu and Sixa on it and the bottom frieze illustrates scenes from the Ramayana There are four exquisitely carved female madanakas figures standing on the capitals of the four central pillars The one on the south east pillar has a parrot scated on the hand. The bracelet on the hand of this figure can be moved up and down. The head ornament of the image on the south west pillar can be moved The figure on the north east pillar is shown as dressing the hair and the one on the north west pillar as dancing The ceilings on the verandas also show good workmanship The west veranda at the south entrance has a frieze depicting scenes from the Ramanana

The temple of Kappe Chennigaraya within the enclo Kappe sure of the Kīsava temple is equally noteworthy for Temple

its fine sculpture The sukhanāsi doorway and the ceilings are elegantly done The madanakai figures on the capitals of the four pillars of the navaranga are splendid specimens of the sculptor's art. The image Chennigarāya was, according to an inscription on it, set up by Sāntala Dēvi, the senior queen of King Vishnu Vardhana. Opposite to this temple, near the Elephant Gate, stands a stone slab with a male and a female figure, standing side by side, in anjali posture, under an ornamental canopy. This couple has been identified by Mi Narasimhachar as King Vishnu Vardhana and his chief queen Sāntale who set up the gods in the temples of Kēsava and Chennigarāya

Vīra Nīrāyana Temple

The Vīra Nārāyana temple to the west of the Kēsava temple has numerous finely sculptured figures of the leading Brāhmanic gods The sculptures on the north wall representing Bhīma's fight with Bhāgadatta and his elephant are spirited to a degree This temple belongs to the same period as the Kēsava The temple of the goddess Andal, north-west of the Kesava temple, has sculptured images on its outer walls, the canopies over which show elegant workmanship. The basement and the top have the usual frieze of elephants, scroll work and Puranic scenes The temple of the Alvars, in the enclosure, is specially noteworthy for the frieze representing scenes from the Rāmāyana which it contains The sukhanāsi doorway of the Sankai ēsvara temple, to the west of Belur, is excellently executed It has perforated screens at the sides and a well carved pediment with Tandavesvara in the centre flanked by makaras The quibha-giiha and sukhanāsi have flat ceilings with lotuses

Describing the sculptural beauty of the Belur temples, Fergusson, in his Architecture in Mysore and Dharwar, bestows very high praise on them "There are," he

save 'many buildings in India which are unsurprised for delicies of detail by any in the world, but the temples of Belur and Halebid surprise even these for freedom of handling and richness of fancy. Writing of Belur temple he says. The character of the design of the lines under the windows is perhaps as perfect an example of the decorative skill of a Hindu architect as any to be found in India. The main lines are everywhere carried through without interruption, while the variety and elegance of the pattern is only such as could is us from the fertile brain, or be executed by the patient hands of a Hindu artist. It (the temple) combines constructive propriety with exuberant decoration to an extent not often sur passed in any part of the world. Referring to the sculpture of the Andal shrine he is as a

These sculptures are as perfect as any to be found in this neighbourhood. Not only are the figures themselves elegant and freer from exapperation than is penerally found even in this district but the emopies over them are charac crised by singular elegance of detail and beauty of design.

In another work of his History of Indian and Fastern Architecture he writes thus of the perforated screens of the Belur temple —

It is not hovever either to its dimensions or the disposition of its plan that this it in plo owes its pre eminence among others of its class but to the marvelous elaboration and beauty of its details. The following wood cut (of the perforated screens) will convey some idea of the richness and variety of pattern displayed in the vindows of the porch. The pierced slabs themselves however are hardly so remark able as the richly carried base on which they rest and the deep cornice which overshadows and protects them. The amount of labour indeed which each facet of this porch displays is such as I believe never was bestowed on any surface of equal extent in any building in the world and though the design is not of the highest order of art it is elegant and appropriate and nover offends against taste.

Halebid Temple, Circa 1141 A D The other temple which shares with the Belur temple the fame of being the finest examples of Hoysala art is the Halebid temple. The exact date of its election is not known, but it has been set down, with good reason, to about 1141 A.D Probably it was begun in the reign of Vishnu Vardhana and continued in that of his son Narasimha I (Belur, 239) It is a double temple, dedicated to Hoysalēsvara and Panchikēsvara (Belur, 99 to 111)

Writing of the architectural and sculptural peculiarities of the Hoysalësvara temple at Halebid, Fergusson says

"The great temple at Halebid, if it had been completed, is one of the buildings on which the advocate of Hindu aichitecture would desire to take his stand general arrangements of the temple are that it is a double temple. If it were cut into halves each part would be complete, with a pillared poich of the same type as that at Belur, an emblem of Siva Besides this, each half has in front of it a detached pillared poich as a shrine for the bull Nandi Such double temples are by no means uncommon in India, but the two sanctuaries usually face each other and have the poich between them There is no doubt but that it was intended to raise two pyramidal spires over the sanctuaries, four smaller ones in front of these, and two more, one over each of the two central pavilions Thus completed, the temple, if cairied out with the richness of detail exhibited in Kēdārēsvara (see below), would have made up a whole which it would be difficult to lival anywhere

"The material out of which this temple is elected is an indurated potstone of volcanic origin, found in the neighbourhood. This stone is said to be soft when first quarried, and easily cut in that state, though hardening on exposure to the atmosphere. Even this, however, will not diminish our admination of the amount of labour bestowed on the temple, for, from the number of parts still unfinished, it is evident that like most others of its class it was built in block and carved long after the stone had become hard. As we now see it, the stone is of a pleasing creamy colour and so close-grained as to take a polish like marble. The pillars of the

great Nandi pavision which look as if they had been turned in a lathe are so possibled as to exhibit what the natives call a double reflection—in other words to reflect light from each other. The enduring qualities of the stone seem to be un rivalled for though neglected and exposed to all the vicissi tudes of a tropical climate for more than six centuries the minutest details are so clear and sharp as on the day they were finished.

The building stands on a terrace ranging from five to six feet in height and paved with large slabs. On this stands a frieze of elephants following all the sinuosities of the plan and extending to some 710 feet in length and containing not less than 2 000 elephants most of them with riders and trap pings sculptured as only an oriental can represent the wisest Above these is a frieze of sardulas or conventional turers the emblems of the Housalas who built the temple Then comes a scroll of infinite beauty and variety of design over this a frieze of horsemen and another scroll over which is a bas relief of scenes from the Ra nayana representing the conquest of Cevion and all the varied incidents of that enic This like the other is about 700 feet long (The frieze of the Parthenon is less than 500 feet) Then come celestral lyasts and celestial birds and all along the east front a frieze of groups from human life and then a cornice with a rail divided into panels each containing two figures. Over this are windows of pierced slabs like those of Belur though not so rich or varied. In the centre in place of the windows is first a scroll and then a frieze of gods and heavenly apsarasas dancing girls and other objects of Hindu mythology This frieze which is about five feet six inches in height is con tinued all round the western front of the building and extends to some 400 feet in length Siva with his consort Parvati seated on his knee is repeated at least fourteen times. Vishnu in his nine avataras even oftener. Brahma occurs three or four times and every great god of the Hindu pantheon finds his Some of these are carved with a minute elaboration of detail which can only be reproduced by photography and may probably be considered as one of the most mary clous exhibitions of human labour to be found even in the patient East

It must not however be considered that it is only for patient industry that this building is remarkable. The mode in which the eastern face is brollen up by the larger masses, so as to give height and play of light and shade, is a better vay of accomplishing what the Gothic architects attempted by then transepts and projections. This, however, is surpassed by the western front, where the variety of outline, and the arrangement and subordination of the various facets in which it is disposed, must be considered as a masterniece of design in its class. If the fuere of gods were spread along a plain surface, it would lose more than half its effect, while the vertical angles, without interfering with the continuity of the frieze, give height and strength to the whole composition. The disposition of the horizontal line, is equally effective Here again the artistic combination of horizontal with vertical lines, and the play of outline and of light and shade, far surpass anything in Gothic art. The effects are just what medieval architects were often aiming at, but which they never attained so perfectly as was done at Halebid

"If it were possible to illustrate the Halebid temple to such an extent as to render its peculiarities familiar, there would be few things more interesting or more instructive than to institute a comparison between it and the Parthenon at Athens Not that the two buildings are at all alike one another, on the contrary, they form the two opposite polesthe Alpha and the Omega of architectural design, but they are the best examples of their class, and between these two extremes lies the whole range of the art. The Parthenon is the best example we know of pure, refined, intellectual power applied to the production of architectural design. Every part and every effect is calculated with mathematical exactness and executed with a mechanical precision that was never equalled All the curves are hyperbolas, parabolas, or other developments of the highest mathematical forms,—every optical defect is foreseen and provided for, and every part has a relation to every other part in so recondite a proportion that we feel inclined to call it fanciful, because we can haidly rise to its appreciation. The sculpture is exquisitely designed to aid the perfection of the masoniy—severe and godlike, but with no condescension to the lower feelings of humanity The Halebid temple is the opposite of all this. It is regular, but with a studied variety of outline in plan, and even greater variety in detail All the pillars of the Parthenon are identical,

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while no two facets of the Indian temple are the same every convolution of overy scroll is different to two emonies in the whole building are alike and every must exhibits a joyous exuberance of fancy scorning overy mechanical restraint All that is wild in human faith or warm in human feeling is found portrayed on these walls but of pure intellect there is httle-less than there is of human feeling in the Parthenon

The creat value of the study of these Indian examples is that it widens so immensely our basis for architectural It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with that we perceive how parrow is the purview that is content with one form or one passing fashion By rising to this wider range we shall perceive that architecture is as many sided as human nature itself and learn how few feelings and how few aspirations of the human heart and brain there are that cannot be expressed by its means. On the other hand it is only by taking this wide survey that we appreciate how worthless any product of architectural art becomes which does not honestly represent the thoughts and feelings of those who built it or the height of their loftiest aspirations

The reign of Narasimha I was equally conspicuous by Nara imba I its output of beautiful temples Among those that might 11 3 A D be set down to his period are those that are to be seen at Cholasandra Honnavara Nidugal durga Heggere Arckonda Dharnapura Hullel ere Tenginaghatta Suttur. Nagamangala kikkeri and horamangala He also continued the erection of the great Hoverlessara temple at his capital Of these the temples of Buchesvara at Koramangala (Hassan District) are worthy of special note for their sculptural features The image of Ranga natha reposing on the serpent at Hire Kadlur is wonderfully carved

The huge Ganapati carved out of a boulder, the two Swaganga big Nandis its well carved doorway the Tirtha Pillar, Circa 11.0 dating from the time of Hoysala king Narasimha I (middle

of 12th century), and the lotus disc in front of the Gante Kamba at the Santësvara temple are specially noteworthy. The marble figure of Sarasvati with four hands in the Sārada temple is exquisitely done. The sculptured stone tower over the Gangādharēsvaraswāmi temple at this place is in the Hoysala style. The figure of Ganapati, about 1½ feet high, kept in a niche, in the temple, is a beautiful work of art. The representation of Siva's marriage with Pārvati (Siva as Kalyāna Sundara) on the inner walls of the Mukha-mantapa is well conceived and finely executed

Anekonda Temple, 1160 A D The Isvaia temple at Ānekonda, north-east of Davangere, possesses ceilings and pillais, which are finely carved and of special design. It may be set down to 1160 A D

Gövindösvara Temple, 1160 A D The Gövindesvara temple, Hassan District, was built by Gövinda Rāja, a Minister of Narasimha I EC. V. Hassan 72 describes it as charming with its strongly built plinth and as supported by beautiful round pillars. The Navaranga doorway is beautifully carved with scroll work The poich built in 1180 (Hassan 74) has a fine ceiling with Chāmundesvari in the centre and the ashta dihpālahas all round.

Hullekere Temple, 1163 A D On the outer wall of the Kēsava temple at Hullekere are to be seen the 24 forms of Vishnu alternating with well executed tunnels and pilasters. In front of the tower of this temple, we have the usual Sala and the tiger, Sala's figure being well carved and richly ornamented. In a niche on the east face of the tower is a richly carved figure of Kēsava. The image of Chennakēsava is well carved. Ceiling panels show good work. The oinamental doorway of this temple is in Somēnahalli, not far away from Hullekere.

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The Somesvary temple at Suttur Nanjangud Taluk is Som svara a three celled Hoverla structure built in 1169 AD by Nahimaya General of Narasimha I It is rather a rare VD example of Hoysala temple built of granite with a carved tower built of pot stone The work is as usual elegant The image of Haribara in the south cell is a good one

The Nakesvara temple Hassan district was built by V & vara Nakimaiya in 1170 AD The ceiling of the porch of Temple 11 0 this temple is a grand piece of workmanship

The Brahmesvara temple at hikkers in the Arishna Bratmesvara raipet Taluk is deserving of notice It was erected (see Temple Krishnarainet 53) in 1171 A D It is not only ornate in 11 1 A D style but has also some distinctive features. At the entrance is an elegant open gallery on each side with a porch supported on fluted columns. The sides of the temple are convex viewed from the outside and bulge out so as to widen the interior dimensions beyond the base Another feature, and one which adds considerably to the effect is the deep indentation of the horizontal cours s in the basement, and the knife edge to which the cornices have been brought

The Buchesvara temple at Koramangala Hassan Buch svara District is an excellent specimen of the Chalukyan Temil style both in design and execution The tower 18 very 1178 A D artistically executed and the sculpture in front of it representing Sala in the act of stabbing the tiger is an excellent piece of workmanship both as regards expression and ornamentation The same may be said of the image inside the temple especially the Sarada and Ganapati which are wonderful works of art and which have tortunately escaped mutilation owing to the darkness of the interior of the temple. The sculptures in this temple are in some respects unsurpassed both

Among those that must be mentioned floral and figure are the marvellous workmanship displayed in the carving of the figures decorating the navaranga, the scroll work at the entrances, the dwarapalakas and chours-bearers, the friezes of scroll work on the outer walls of the mukhamantapa, the beautiful turrets above the iail, and above it the magnificent array of varied figure sculpture, totalling 811 figures most minutely carved. Practically the whole Hindu Pantheon is represented in The Sūrya temple opposite to the front hall is specially remarkable for its splendid sculpture. Its front porch has a ceiling of nine lotuses The figure of Sūrya is specially worthy of note because of its elaborate carving. Around this shrine on the outer walls are representations of different deities, among which are two compositions deserving of special mention, Gajendiamoksha and a chain of destruction similar to the one described under the Belur temple The chain, in the present case, is thus made up —a double-headed eagle or gandabh'ērunda attacking a sarabha, which attacks a lion, which in its turn attacks an elephant, the latter seizing with its trunk a huge serpent which is in the act of swallowing an antelope—with the figure of a sage wondering at the (MAR for 1920, Plate III) According to EC V. Hassan, 71, this temple was consecrated by Buchi Rāja on the day of the Hoysala King Ballāla's coronation in 1173, the first year of his reign

Ballala II, 1178 to 1220 A D. The period of temple construction was even greater during the time of Ballāla II At least twenty-three temples may, so far as at present known, be set down to it. Temples originally in wood continued to be rebuilt in stone, (e.g., Gangēsvara temple at Madhugangur, EC VII, Shimoga 5, dated in 1218 A.D.) The Amritēsvara temple at Amritapura (1196 AD.) was erected in this reign. The construction of the Trimūrti

temple at Bandalike (Circa 1200) falls in this reign (see ante under Kulachuryas). Its sculptural peculiarities have already been referred to. The building of the Kodarcsvara (1219 A D) and Virabhadra it Halebid (Circa 1220 A D) and the Isvara temples at Arsikere and Nanditavare (Circa 1220 A D) fall into this reign. The other temples of this period are to be seen at Sravara Belgola, Hebbalalu Mavattanahalli Chatchat tanhalli Hirimacalur Annad and Heranu.

Of these the most ornamental is probably the Amrites Array are temple at Amritapura near Tarifere now almost $\frac{T-1}{T-1}$ completely in ruins (Plan in Rice s. F.C. VI. hadur. 117 Amritapura Introduction p 30) It was erected as Tarikere 45 informs us in 1196 AD by Amita, a minister and general under Ballala II Probably this name is a corruption for Amrita There was a pura named after him Ameitapura (E C VI Tarifere 13 dated 1210 AD) His name in full is given in the body of Taribere 15. dated in 1196 A.D. as Americanara Danda navaka It is in the best Hoysala style though the elaborate ornamentation of the outer walls and some features of the elevation are of peculiar design. Despite the e peculiarities it may in some respects be taken as one of the leading specimens of the Hoysala style Some features of its sculptural detail may be noted. On its north side the ornamentation is splendid Miniature ngures scroll work and columns of a most graceful type are its main features The largest gopura on the side is super imposed by a tiny figure of a garuda with human legs but with an eagle's face with outspread wings apparently about to start on a flight Above him higher up is the sitting figure of Siva in the padmusana posture (which is rare) with one head and six hands. Above him is the simhalalata higher up again a figure of Siva in the padmasana style and above him again the

simhalalāta. The figure sculpture is extremely limited and is proportionate in size to the delicate nature of the sculptural work exhibited throughout. On the jagati or railed parapet are to be seen sculptures illustrating the Bhāgavata, tenth Skanda, dealing with the boy Kiishna To the light of the north entrance, the story of the Mahābhārata is sculptured, while the Rāmāyana is found completely delineated on the south side of the hall. the south of the main temple and at right angles to the shrine is a separate temple of Sarasvati The extensive grounds were enclosed by a stone wall, surmounted with rounded parapets, but a distinctive feature was that each circle of the parapet was elaborately sculptured on the outer face with figures or scenes in relief Few, if any, of these remain intact Tarikere 45 calls the temple a "splendid temple" The $pr\bar{a}k\bar{a}ra$ should have once presented the appearance of a venitable ait gallery Part of the north side of the temple is figured in EC VI, Kadur District as frontispiece

Kēdārīsvara Temple, 1219 A D

The Kēdārēsvara temple, Hassan District, was built by Ballāla II and his junior wife Abhinava Ketala-Devi at the close of his leigh, about 1219 Mr. Rice suggests, with some reason, that the idea of this temple was suggested by the celebrated Dakshina Kēdārēsvala temple at Belagami, and an inscription at Bandalike, close by, implies that this queen belonged to that part of the country The temple was endowed in 1220 by Narasımha II and his mother Padamala-Dēvi, immediately after the death of his father (Belur, 115) banyan tree which had rooted itself in the Vimāna about seventy-five years ago was culpably allowed to grow unchecked till too late. The scalptured images on the outer wall were thrust out by the tree and portions of the building were dismantled, with some intention, not fulfilled, of erecting it elsewhere Many of the images

were placed in the Bangalore Museum and later many more in the Hoysalesvara grounds Plans were prepared for conserving what remained of the structure only name of a sculptor found in connection with it is Reson I ergusson considered this temple to be one of the most exquisite specimens of Hoverly architecture in existence and one of the most typical were possible to illustrate this little temple in anything like completeness there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing By a curious coincidence it was contemporaneous with the I nglish cathedrals of Lincoln Salisbury and Wells or the great I reach churches at Amiens Rheims and Chartres of course without any communication. But it is worthy of remark that the great architectural age in India should have been the 13th century which witnessed such a wonderful development of a kindred style (meaning the Gothic) in Europe

The temples of Chennalisava (a triple one) and Temples to Rumesvara at Arakere which apparently belong to this Benda to reign show good workmanship The Ramesvara temple Circa 1200 has an excellently carved image of Vishnu leaning against AD the wall opposite the entrance and the linga is in a cell facing the east. There is also in the temple leaning against the east wall an image of Surva (the sun god) which is exquisitely carved and richly ornamented villagers call it of course wrongly Virabhadra tower of this temple is built of granite in receding squares ending in a halasa resembling in some respects towers of Pallava architecture but without any sculpture what ever The Ramesvara temple at Bendekere which is exactly lil e the Ramesvara temple at Arakere probably belongs to the same period In the Gopala Krishna temple at this place there is sculptured on an inscribed

slab the figure of Narasimha in the act of tearing out the entials of the demon-king Hiranayakasipu, and a figure of Vishnu below it. The inscription itself is very artistically executed

Mavuttanahallı Temple, Cırca 1200 A D The triple temple of Mahālingēsvaia at Māvuttanahalli which was built about 1200 A D shows artistic work of a unique kind. Every one of the ceiling panels is beautifully executed. Delicate work of a superior kind captivates the eye here. Several of the panels are in the form of lotuses with their petals arranged in beautiful colours, which have not faded, though nearly 700 years must have elapsed since the temple was built. The panels over the three cells are exquisitely designed and executed. They look like mosaic work wrought in various colours. (M.A. R. for 1910-11, Para 14)

Chat Chattanahallı Temple, Circa 1200 A D

The triple temple of Chattesvara at Chat-Chattanahalli, near Halebid, is for its neatness and symmetry, hard to beat. It has a porch in front with a good ceiling panel surmounted by a tower All the three cells have also towers over them with a projection in front There are, again, four corner towers and one in the centre of the roof, the whole producing a very pleasing effect. The temple faces In the cell opposite the entrance, is a figure of beautifully carved Vishnu, an equally well carved Sūrya (Sun) is enshined in the south cell, and a linga in the All the cells have a sukhanāsi (or vestibule) north which is a raie feature in temples of this style sukhanāsi of the Linga shrine has a doorway with screens on both the sides while the others are left open. eleven panels in the Navaranga are elegantly executed, the central one resembling that of the porch in front of the Isvara temple at Arsikere This appears to be the only temple of this style in the State with the figure of Surya installed as one of the principal deities

The Hoverla crest (Sala and the Tiger) in the Virshi-Virabhadra temple at Halebid is a highly realistic piece Haleti The well developed fierce beast with its 120 4 twisted tril riging and funning with anger and making a bid for its life is seen resisting with all its might Sala a dagger thrust into its mouth Salas thrust has done its deed before the beast knows it not only is the mouth pierced through but also a part of the rose is partially severed from the upper lip and the animal instinctively tries to parry the blow struck or hit back its assailant by springing at one bound on him by using both its forcelans which, unfortunately for the beast meffectually strike against Salar shield in his left hand apparently inflicting no damage on him Sala is shown in a calm cool and deliberate spirit sitting down crouching on his knees and doing his work with all the composure of a practised tiger hunter bent on his prev-The courage of the man is writ large on his face and his muscular strength is by no means unequal to that of the animal which wounded to the quick has turned on him snarling with anger but finds it is all too late A peculiarity about the representation of the titler may be noted Though lithe and well built he is not-the sculptor makes us feel-a perfect specimen of a tiger The qualities he lacks however would seem to be apparent only to those well versed in the subject of perfection in tigers

The artist has in this composition followed the earliest version of the story as related in Belur No 171 (L C VII Hassan) dated in 1160 A D He has caught the moment of sudden and unexperted attack on the part of Sala before the beast itself could spring on him or the Vuni at whose instance Sala acted and depicted it with consuminate artistic skill According to the story as given in the inscription referred to Sala was hunting along the slopes of the Sahya mountains and was astonished to see a hare

pursuing a tiger While coming along saying this is heloic soil, a holy Rishi, fearing that the tiger was coming to kill him, called out adam poy Sala (hit it, Sala), on which that valiant one, before it could step a span $(g\bar{e}n)$ forward, slew it with his dagger $(g\bar{e}n)$. This last detail has been most successfully brought out by the sculptor in this well known crest. The original of this crest measures 5 feet by 3 feet and is aitistically a masterpiece

Îsvara Temple, Arsıkere, Cırca 1220 A D The sculpture on the porch at the Isvara temple at Arsikere, is famous. There are no figures but the delicacy of the work at the base will ever remain unsurpassed. The peculiarities (of design and construction) presented by this unique porch have been remarked upon by Fergusson.

Isvara
Temple,
Nanditavare,
Chitaldrug
District,
Circa 1220

A D

The ruined temple of Amritalingamānikēsvaia Nanditavaie, noith-east of Male Bennur, Chitaldiug District, for which there is a grant by Minister Manikanna, recorded in Davangere 69, dated in 1220 A D, is specially noteworthy for its rich carving The most interesting portion of the sculpture is to be seen in the ceiling of its Rangamantapa The sculptural representations are nine in number, arranged in three rows of three each, dedicated to Siva and the eight Dikpālakas the central representation—the middle one in the middle row—Siva is shown standing in the dancing attitude, with his left leg on the back of his vehicle, a recumbent bull is represented with one head but ten arms, each carrying a weapon of his—sūla, damaruka, parasu, pāsupata, etc. Beside him to the left he is again represented in his chaturmukha or four faces (Siva as Sadāsiva-mūrti) Round about, thickly studded, one above the other, are the various gods in a joyous, dancing posture, evincing with intense interest the great dance of Siva

the eight other representations the eight Dil palakas are shown each with his appropriate consort riding his particular vehicle. The figure sculpture is throughout well executed, there being no overlaying of the details in any one panel. A point to be noted in these panels is this at their edges, both a the ton and at the bottom the lotus flower decoration is cunningly wrought-it being not cut through as in Assyrian art but being turned upwards as in the pillars of the east gateway of the great Stupa at Sanchi Both in regard to the delicacy of workmanship and in the handling of the details in each panel, the ceiling panels of this temple are much more exquisitely done than those of the Siva temple at Hale Alur (See E C XI Chitaldrug District Introduction 8)

The reign of Narasimha II saw more temples built, at \ars int a least seven of them being known The most important 1220 A D of the most important 1230 A D of these sculpturally and architecturally, is the Hari harësvara temple at Haribar an excellent example of the Hoysala triple temple. The others are to be seen at Bellur Heggere Haranhalli and Basarhal, the last of which is also a triple temple I or plans of the Harihardsvara temple see Rice L C VI Chitaldrug District Introduction 32

The Haribarcsvara temple at Haribar was built in Haribar sv 1224 A D by Polulva minister and general of the Haribar Hoysala king Narasimha II as described in Davangere 1231 A D 25 (1224 AD) Some the minister and general who built the beautiful Somanathapura temple on the Cauvery in the Mysore District under Narasimha III (see below) erected the gopura of five storeys over its eas ern gateway in 1268 A D as described in Davangere 36 In 1280 AD Saluva Tikkama the general of the Sevuna (or Yadava) king Mahadeva completed a temple

of Lakshminārāyana within its piecincts, in the name of his king and in commemoration of his successful expedition into the Hoysala territories, as described in Davangere 59, (1280 A.D.) Although shorn of many of its ornamental features, the Harihara temple was fortunately not destroyed by the Muhammadan invaders of the 17th century. On the contrary, they seem to have respected it as a work of art, and used the 100f as a mosque, making a small Saiacenic doorway into the dome over the image of the god In Davangere 25 will be found an account of the decorative embellishment of the original building (1224 AD). In this inscription, it is described as "a maivellous temple," "shining with a hundred gold kalasas," "like a hill adorned with golden kalasas," "the temple of Harihara, rivalling Mēru, touching the sky with golden kalasas," etc. Here is a longer description —

"Brightly adoined with statues as if the women, the points of the compass, were standing there, with groups of lofty pinnacles like mountain-chains, with shining disks of the sun and moon, and with golden kalasas, did this son of a righteous Dhaima-rāja Polālvadandādhīpa, have the temple of Hanhana made Is it a hill or the tower, is it the sun of a kalasa, is it the horizon of a wall, is it the famous women at the points of the compass or groups of beautiful statues,—one cannot look long at it,—thus causing the people to exclaim, did Polalvadandadhipa wonderfully make the temple of Hallhala. This is like the sun abode of lotuses, like gifts to the worthy in lofty fame, like lakes in water-lilies of virtue, like the regent elephants in being hung with bells-causing one thus to say, did he make the temple of Hauhara;—the Yadu king's dandanātha, Polālva-With smiling faces, with water-lilies, with dandādhīpa smooth columns with jewelled cornices, with groups of tracery, with bells, and with varied captivating statuettes. the pillars of the ranga-sthala were on all sides an ornament to the temple of Harihara" (E C XI, Chitaldrug District, Davangere 25)

The doorway of this temple is an imposing one the IIs Doorway sculpture being plain but stril ing for its ornamentationclosely following the wood carving style. The ornamental relief attains in this doorway as if by chance organic completeness. The figure sculpture is extremely limited they can be counted off one's fingers and they are except for the couple of Dyampalala lalshas under blossoming trees on either side at foot extremely tiny in character A word about the Sri (or Lakshim) represented on the door lintel seems well deserved She is a microscopically small figure. The lotus flower on which she is barely visible is very delicately indicated the lotus flowers in her hands are hardly more visible and as for the two elephants one on either side they can only be just represented by their partially visible heads and raised trunks. The extraordinary skill shown in the portraval of this goddess here is generally indicative of the high watermark the Hoy-ala artist reached at about this time. The more elaborate representations of the goddess at the Minukshi temple at Madura at Sanchi and at Udayagiri where she is shown in a fully developed form no doubt possess considerable ment but the delicate touches with which alone she is indicated here deserve high praise. They are the sign of the high development sculptural art reached in Hoysala times in Mysore Higher up above the figure of Sri is a row of seven miniature gonuras with cupolas of amalal a type on their tops Between the second and third of these gupuras is a tiny figure of an Yalsha under a blossoming tree indicated by a branch full of flowers a similar I al sha is shown under another blossoming tree between the fifth and sixth gopuras Between the third and fourth and between the fourth and fifth gopuras, are simha lalatus (Lion s heads), the emblem of the Hoysalas These lion heads are shown like the rest of the figure sculpture, in the

suggestive fashion characteristic of the workmanship displayed in this great doorway. The delicate touches of the artist or artists who were responsible for them speak volumes of the technical skill they possessed and show what they could, if they chose or the occasion required it, demonstrate without difficulty. Altogether, this dooway is one of the most exquisite of its kind and typical of the highest Hoysala workmanship of the period.

Its Lamp Pıllar The Lamp Pillar of the Harihaia temple is a singular monument of its kind. It tapers beautifully—broad at the base and narrow at the top. There are nine sets of double lamp-holders, one on either side, one above the other. The arrangement of these pairs of lamps is strikingly effective, because they alternatively project forward or recede backward. When lighted throughout, the illusion created by the semi-golden and russety lights of gingelly oil, waving in the open air, is rendered even more effective. A further point about this pillar deserves to be noted. It is not round in form, as usual, but square and entirely bereft of all figure sculpture.

Ita Rangamantapa Ceilings The Rangamantapa ceiling of this temple is decorated with nine representations—in three rows of three each—of the lotus flower, which are wonderfully true to nature. Each is a full blown flower and its use for decorative purposes is of very ancient days—it appears in the great Stūpa at Sānchi

Galagīsvara Temple, Heggare, 1232 A.D The Galagesvala temple at Heggale, Chitaldrug District, is a most ornate Hoysala temple. The sukhanāsi has a beautifully carved doorway with beautiful perforated screens at the sides, the lintel having a well carved Galalakshmi in the middle and lions pouncing upon elephants at the end. The pediment has lows of minutely carved figures illustrating scenes from the Rāmāyana,

while every square of the screens has tiny figures repre senting the ten incarnations of Vishnu the regents of the eight directions etc. The sul hanāsi ceiling shows excellent workmanship. It is about 2 feet deep and has in the middle panel Tandavisvara flanked by Ganapati and Subramanya in the upper Parvati flanked by Sarasyati and Lakshini and in the lower Nandi flanked by Brahma and Vishnu All the figures are represented as dancing. In the interstices in the eight directions eight snake hoods are shown The Garbhagriha ceiling has a lotus bud

In the Kallesvara temple at Heggare built in the Kill svara Hoysala style the navaranga which has only one ceiling about 2 feet deep, in the centre is a lotus bud with AD three concentric rows of painted petals The Garbha artha and Sukhanāsi have similar coilings It is worthy of note that the paint is not gone though the temple dates back to at least to 1232 A D (Chikkanavakanhalla 27), if not to an earlier period

Temple H cc t

At least over a dozen temples were added so far as at 5 m vara present ascertained to the list during the reign of 1233 AD to Somesvara Of these three are of the triple type, one of the quintuple type (the only one of its kind so far) and the rest are of the single Two of the triple type temples are to be seen at Nuggihalli the other triple one at Hosaholalu and the quintuple one is the Panchalingesvara temple at Govindanahalli Somesvara fought against Krishna Kandhara the Devagiri Yadava King The latter claims in his Dharwar inscriptions (han Dy of the Bombay Presidency, 73) to have subdued the turbulent Hoysalas and set up pillars of victory near the Cauvery But our information of the period is scanty and nothing so far is known about the boasted pillars of victory

Kēsava and Sōmēsvara Temples, Hāranhallı, 1234 A D At Hāianhalli about 5 miles from Aisikere, there are two temples, the Chennakēsava and Sōmēsvara, which are also good specimens of Hoysala architecture. They were built in the 13th century. In both the temples there are rows of elephants, etc., on the outer walls as in the Hoysalēsvara temple at Halebīd, which they resemble in the interior also, though they are much smaller. The towers are in a good state of preservation. The Sōmēsvara temple is in an unfinished condition as regards its exterior, probably owing to some political trouble at the time, portions of the rows of animals, etc., on the outer wall and nearly half the tower being left uncarved. The Sōmēsvara temple, despite its unfinished state, is a charming little one.

Mallıkārjuna Temple, Basarālu, 1235 A D

At Basarālu, in Mandya Taluk, is the temple of Mallıkaıjuna which is a fine specimen of Hoysala aichitecture founded by Addayada Harrhara, Minister of Naiasimha II. Though now called Nāgēsvara, it was dedicated to Mallikāijuna or Mallēsvaia It is a laige and striking building, with rich sculpture. It was erected, according to the fine inscription in it, in 1235 A D (E.CI, Mysole 1 Mandya 121) In front of the temple is a high pillar bearing on the top statuettes of a man and a woman Between them is a considerable space, as if some figure that was there had been removed The group probably represented members of the founder's family. Harrhara is specially credited with the defeat of the Sevuna army, from whom, mounted on his one thorough-bied horse, he captured whole lines of cavalry. At the two entiances of the temple, north and south, there are two elephants and two small tower-like structures in front, with several screens on either side on the walls outer walls are the usual horizontal rows of elephants, horsemen, etc., in succession. Then comes the tower resembling that of the Büchesvara temple at Koramangala

in design and execution. There is also in front of the tower the sculpture representing Sala in the act of stabbing the tiger as at Loramangala though the workmanshin is not equally striking. The ceiling panels in the navaranga show good work the central one being the best of the series (M A R 1909 10, Para 21)

The last of these in Krishnaraipet Taluk consists of Panel aling five large shrines in a row forming a building 96 feet Grindan by 42 feet outside measurement with a grand nave talli Ci a clear from end to end A fine inscription in Sanskrit 123" 4 D (Krishparainet 63) shows that its construction should have been begun in 1237 AD though it might have taken some years to finish The entrance is at the second and third temples with a porch in front containing a Mandi

The Lakshminarasimha temple at Nuggihalli is a Lakshminar fine specimen of Hoysala architecture resembling the simhaTempl Chennakisava temple at Harnaballı though the tower, 1 19 A D which is of a different design, is similar to that of the Buchesvara temple at Koramangala The frieze of animals etc on the outer walls are complete like those of the Hoysalesvara temple and not left unfinished like those of the Somesvara temple at Harnahalli 1t is interesting to note that unlike in other temples the images on the outer walls have in most cases their names engraved below often with the name of the sculptors who executed them The figures on the south wall were made by Baichoga and Nandi and those on the north wall by Malitamma Altogether there are 52 such short des criptive inscriptions around this temple and their period 18 about 1249 AD the year in which the three gods of the temple were set up It belongs to the class of temples Lnown as Trikūtachala, or triple temple (M A h 1998 09, Para 20)

Sadāsīva Temple, Nuggihalli 1249 A D The Sadāsıva temple at Nuggihalli is a fine Hoysala temple which has attached to it on the south a big hall with a shine of the goddess, a hall on a lower level, and a lofty $mah\bar{a}dv\bar{a}ia$ or outer gate, the three latter in the Dravidian style. (M A.R 1917, Para 26).

Isy vra Temple, Nandigudi, Circa 1250 A D

To about this period must be set down the erection of the Isvara temple at Nandigudi, on the right bank of the Tungabhadia, to the north-west of Male Bennui. temple is well known for its ornamental features. doorway is chiefly remarkable for its figure sculpture, which is somewhat novel On the lintel is the figure of a single-headed but six handed Siva in the royal ease posture On either side are a couple of dancing figures either side, is shown a figure, each riding a yāli (or the conventional lion) Then comes to the proper left, the figure of a tiger with its back turned to the back of the $y\bar{a}li$, on the proper left is a tiger with the head of a man The sides of the doorway have the usual delicate ornamentation of scioll work, next a pillar on either side and then a single file of dancing figures, displaying musical instruments in some cases, arranged one above the other The pillars have dwārapālas on them but the peculiarity of these dwarapalas (Yakshas) is that they have endowed to them four hands each, which is unique Similarly, the figures of the larger Yakshas on either side of the doorway proper, are shown under leafy canopies-representing the blossoming trees of Buddhist sculpturecarrying maces and the damaruka intertwined with seipents in their four hands. This adorning of four The whole of hands seems a development of later times the doorway is full of figure sculpture unlike the usual Hoysala doorway which limits figure sculpture to the barest requirements. The Nandi at this temple, from which both the place and the temple derive their name, is a fine recumbent one, decorated in the conventional

manner white in colour with a thick neck, honey brown eyes a huge body a prominent hump and a black tail The figure is a striking one

The Chennakesava temple at Aralaguppe Tiptur Ialuk is a Hossila temple admirable as much for its architectural as for its sculptural work. The images in it are beauti fully carved the artist being one Honoja

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The three celled Lakshminarasimha temple at Javagal 1 a beinaraas a typical Hoysala temple of this reign. It is replete with T mpl sculptural work, though it is covered in some parts with I real chunam plaster On the outer walls are to be seen the an usual rows of sculpture elephants horsemen scroll work, Puranic scenes valis (conventional lions) large unages with canonies cornice turrets and caves. Above the cases all round there are at intervals turrets with Lalasas The jagati in front has the same four roy s as on the walls and above them are to be seen a row of turrets and a row of columns with figures between as in the temple at Somanathpur Malitamma the sculptor of the Somnathpur and Auggihalli temples had a great deal to do with the ornamentation of this temple as well as is evidenced by the labels found on its walls

The three curious Garuda pillars at Agrahura Bache Caruta halli which celebrates the conquests of Somasvara ending Agr h ra in his proclaiming himself surrabhauma or Universal B chel alli Emperor though dated in 1257 AD really belongs to Co Somisvara's reign Krishnarajpet 9 and 10 (E C IV. Mysore ii) which record the event make it clear that its celebration actually occurred in Somesvara's reign -though the recording of it on stone seems to have been in 1257 AD, three years after the death of Somesyara hrishnarajpet 9 says - Kannaya Nayaka with his wives Ummatte Javanavve and Kallavve and with ten

maid servants and twenty-one man servants, six times embraced Garuda on (or from) the head of an elephant and fulfilled his engagement with Sōmēsvara-Dēva" as his forbears had done with Sōmēsvara's forefathers. This was, we are told, to celebrate the victory Sōmēsvara had won for the Hoysala dynasty. This ceremony of "kissing the Garuda" is sculpturally represented in the three pillars referred to, which stand to the south of the Hunisēsvara temple at Bāchehalli. These pillars are tall with flat capitals, each bearing the figure of an elephant, about 3 feet long, with a figure of Garuda as the māhut, and three or four people riding on each.

Narasımha III, 1254 to I291 A,D

The reign of Narasimha III saw further additions. Some eight of these are at present known, of which five are of the tuple shape, one of the latter, the one at Settikere, Tumkur District, built in 1261 AD by Gopāladandanāyaka, the king's general, and dedicated to Yōga-Mādhava being of some curious interest The figure of the god Yoga Madhava is a seated one, about 5 feet high, with 4 hands, the upper ones bearing a discus and a conch, the lower placed palm over palm exactly like those of a Jain Tīrthankara, without the dhyānamudia or meditative pose noticed in the Yoga-Naiayana image figure as this has not been found elsewhere in the State In the inscription relating to the temple (Chiknayakanhall 2) the god is called Yoganatha The best known, however, of the temples of this reign are the Kēsava temple at Somanathapur (1268 AD), and the Lakshmi-Naiasimha temple at Hole-Narsipur (Circa 1270 A.D) Of these, the former is famous as one of the finest examples of the Hoysala style. It really testifies to the final phase of Hoysala art both in aichitecture and sculpture Mr Narasımhachar devotes a monograph to it in the Mysore Archæological Series. The temple was built under the direction of Soma, the general of Naiasimha. The

Kēsava Temple, Somnathapuı, 1268 A D

SCULPTURI AND PAINTING 229 ١ì temple is a three celled one, the central shrine facing cast and the other two facing north and south It stands on a raised terrace about Meet high which follows the contour of the structure and is supported at the angles by figures of elephants facing outwards. On the terrace runs a courtyard about 215 feet by 177 feet surrounded by an open verands which contains 61 cells for 64 deities. In the centre of this courtvard is the triple temple each shrine surmounted with an elegantly carved turret. As originally designed there appears to have been on either side of the temple, on the terrace a pavilion now in ruins, besides many free standing innaces-all apparently in tended to beautify the exterior part of the temple three shrines are connected with the navaranga which

in its turn is joined to the mul hamantapa. The original front view of the temple situated within an imposing courtvard with its three towers and the many fine figures before them on the terrace should have presented a strik ing appearance especially when set against the rising sun Lyen in its present condition shorn of several of its beautifying features, the temple viewed from the eastern side presents an appearance too grand for words The sculptural ornamentation of this temple follows the usual Hoysala plan but the high water mark of perfection reached in it has earned praise from the most exacting of western art critics I ergusson for instance, considers its sculpture the most perfect of the three temples-Halebid Belur and Somanathpur The elegance of outline and marvellous elaboration of detail that characterize the three shrines forming it carned his admira tion Mr Bullock Workman describes it as 'the most complete and symmetrical, though the smallest of the

three most famous temples of Mysore If any parts he writes can be called finer than others the palm must be given to the three stellate towers. Their height from the plinth is about 32 feet, and not a square inch. of their suface is without decoration. . These towers absolutely captivate the mind by their profusion of detail and perfection of outline, and there is no suggestion of superfluity in the endless concourse of figures and designs. To construct a building of less than 35 feet in height, load it from bottom to top with carving, and produce the effect not only of beauty and perfect symmetry but also of impressiveness, shows supreme talent on the part of the architects."

A few of the sculptural details only need be referred to here On both sides of the entrance, around the mukhamantapa, the usual jagati or iailed parapet, on which, from the bottom to the top, are sculptured the customary filezes -Elephants, hoisemen, scroll work, scenes from the epics and the Puranas, turretted pilasters with small figures and lions intervening between them, finally a rail divided into panels by double columns, containing figures between neatly ornamented bands Above these come pierced stone windows or perforated screens A large portion of the iail illustrates the story of Prahlada as told in the Puranas. From the corners on both sides of the entrance, where the lailed palapet ends, begins in the middle of the outer walls, a row of large images with various kinds of ornamental canopies, and continues round the remaining portion of the temple Below this row of images, come six horizontal filezes The first four are identical with those on the railed parapet, but in place of the next two on the latter, the walls have a frieze of makaras (sea-elephants) surmounted by a frieze of swans Above the row of large images runs a fine cornice ornamented with bead work, and above this again a row of miniature turrets over single or double pilasters surmounted by ornamental eaves The number of images on the outer walls is 194, of which 114 are female and each is a work of art Illustrations of these will be found in Mr Narasimhachai's

monegraph above referred to Of the fourth frieze from the bottom called the Puranic frieze, the portion running round the south cell represents scenes from the Ramayana that around the west cell scenes from the Bhugarata and that around the north cell scenes from the Mahabharata The original he sava image in the shrine has disappeared but some idea of its excellence may be derived from the beautiful figures of Janardana and Venue pala that are still to be found in the two other sanctuaries. The nararanga has six ceiling panels and the mukhamantapa nine. Lour pillars support the former and fourteen the latter Select views of both panels and pillars will be found in Mr. Narasimhachar s monograph. For variety of design or beauty of ornamentation they stand unrivalled even among the best of the Hoysala specimens in their lines. The ornamen tation of this temple was largely in the hands of Mallitamina the great artist who was responsible for the beautification of the Lakshminarasimha temple at Nuggihalli

The reign of Ballala III proved a troublous one ending in the overthrow of his kingdom. The misfortunes 1312 which overtook him are fully reflected in the practical cessation of building activity during his period Lxcept for two temples-so far as is now known-erected about the first year of his rule at Hedatale there are none others to its credit

At Mosale Hassan District there is a Hoysala temple offer of great beauty and splendid sculpture All the ceilings Hoys are claborately carved with intricate geometrical patterns at Mo and highly complicated designs. The delicate tracery work on the walls resemble what is to be seen in the Amritosvara temple The ceiling of the front porch is flat and richly carved. The square shape has been

converted into an octagon which again is reconverted into a square. The ashtadikpālakas are carved on the sides of the octagon and there are figures of musicians on the sides of the square. On the bottom of the central slab, a big full-blown lotus flower, and in the centre of it, the figure of Gajāsuramardhini are carved. The temple has been assigned to the 13th century. (MAR for 1924, Plate X)

At Mudgere

The Yōga Narasımha temple at Mudgere is in the Hoysala style Though small, it is phenomenally well carved The navaranga is very beautiful, the pillars being massive and finely chiselled. The soffits of beams have all got flowers carved in the centre, and the ceilings are deep and dome-like and are really excellent in workmanship. In no other temple of such small dimensions—for the navaranga is only about 14' square—has so far been seen such an exuberance of the sculptor's ait exhibited. The ceilings are all full of intricate geometric designs and are crisp in outline as if wrought only yesterday (MAR for 1924, Para 25).

Leading Examples of Hoysala Sculpture In concluding this section, a few leading examples of Hoysala sculptural art, with a comparative estimate of their excellence, may be fittingly set down. The estimate in each case is based on a study of like images in other parts of India. It is hoped that this section will enable a more widespread study of the Iconography of Mysore

Chennakēsava at Belur The Chenna-Kēsava-temple at Belur typifies the Chālukya-Hoysala School, distinguished from the other schools by its extremely florid style of ornamentation and delicate tracery in details

Uchchista-Ganapati at Nanjangud The Uchchista Ganapati at Nanjangud is much like the Ganapati image in Nagarēsvaiaswami temple at Rumbakonam It has four hands carrying the anl usa, the pasa the dhanus and the bana. The proboses of the image is touching the private parts of the goddess who is sitting on his left lap. The goddess is Vighnesian and according to the Uttara hamilagama she should be sculptured beautifully. She is, as required represented nude and wearing ornaments. One of Ganapati's arms is used in embracing the Deyi about her him.

The image of Nritta Ganapati in the Hoysalcsvara ve temple at Halebid is a representation of Gant'sa as dancing According to Lamic writers a Ganesa image of this type T should have eight hands in seven of which it should hold the pasa the anlust cakes the Luthara (a kind of axe) the danta the ralaya (a quoit), and the angulaya (a ring) the remaining hand should be freely hanging so as to be helpful to the various movements of the dance. The colour of the body of this Gantsa has to be rolden vellow. To show that it is a dancing figure it is sculp tured with the left leg slightly bent, resting on the padmusana and the right leg also bent and held up in the air Though eight hands are required according to the Agamic writers in the sculptures generally of this figure only four hands are to be seen except in the Nritta Ganapati figure (in stone) at the Hoysalcsvara temple Halebid This is a very fine piece of sculpture. perfect in modelling as well as execution and pleasing in effect The image carries in six of its eight hands the parasu, pasa modaka patra dunta, sarpa and perhaps also a padma One of the eight hands is held in the pose danda hasta, while the corresponding left hand is in the vismana hasta pose and the proboseis carries a lotus with its stalk and a few leaves attached thereunto Above the head an umbrella has been sculptured and the head itself is adorned with a very artistically wrought karanda makuta Below the seat is worked out a mouse

as if engaged in the act of eating up a few of the $m\bar{o}dakas$ (cakes) thrown on the floor. On either side of the mouse we see the figures of a few devotees sitting with offerings in their hands, while on the left and light of the image of Ganapati are some musicians playing upon drums and other instruments—to help the dance

Varāha at Chennakēsava Temple, Belur

The characteristic details of ornamentation, the minute and clearly traceable workmanship in the carving, the excellent and beautiful, though conventional, sculpturing of the various figures marks the Varāha image in the Channakēsava temple at Belui as belonging to one of the most attractively artistic schools of a late period We see Varāha here with twelve hands—usually sculptured Varāhas have only four hands—in the right six of which he carries the sūla, thrust into the body of Hilanyāksha, the ankusa, the ghanta, the khadga, the chakra and the $b\bar{a}na$ in the order from below In two of the left hands, a fruit (lemon) and the khetaka are seen, and something which is held in the third left hand cannot be properly made out, the fourth left hand gives support to the hanging leg of the Devi, while the fifth carries the sankha and the sixth is held in the vismaya pose This Varāha is treading upon two asuras—notice their round eyes and tusks, and also the sword and shield in their hands,who are shown as lying crushed under the feet of the In front stands Bhūmidēvi, whose head has been unfortunately broken away, with her hand in the anjali pose

Kāvala (or Yōga) Nara sımha at Halebīd

The Yoga Narasimha figure is the principal image in the Narasimha temple near Halebīd. In this figure, the two upturned hands carry the sankha and the chakra, but not the gada and the padma as required by the Silparatna. In respect also of having the sankha and the chakra sculptured near the two hands made to rest upon the knees, this image differs from the description given in that authority. The workmanship leaves nothing to be The rigid posture representing the unshal-able firmness of the mind of I gin and showing a very strict adherence to all the prescribed details is in fact wrought to beautifully that no praise can be too much in ap preciation of the skill and ability of the sculptor the prabhacals surrounding the image there are sculp tured the ten grature of Vishnu. The padmusang upon which hexala Narasimha is required to be scated is here absent and instead of it we have only a rused pedestal in front of which the Garuda lunchehana or the standing Garuda emblem is worked out in the anjale posture to indicate that the diety resting on the pedestal is Vishnu Mark the wings of this Garula which are full fledged. As usual this Garuda is half bird (upper) and half human (lower) with human feet. The slightly bent head to the right shows he is ready to start on his flight with Vishnu on his back. This is strikingly illustrative of his strength and of his readiness to shoulder his burden at the word of command

The Hoverly sculptors in presenting god Trivikrama Triv have followed in their work the description of it as Bela given in relation to the Chatureimsati murtayah or the Nuc twenty four images of Vishnu beginning with that of Kesava All the images in this group of twenty four forming a class are standing figures of Vishnu with four The various images are distinguished from one another by the arrangement of their sanl ha chakra gada and nadma Among these images that which holds the gada in the back right hand, the chakra in the back left hand the sankha in the front left hand and the nadma in the front right hand is declared to be the image of Trivikrama The rule regarding the different arrange ments of the four weapons above noted is intended to be

observed only in relation to the class of images which are called chaturvimsati-mūrtayah, therefore a real Trivikrama figure which is outside this class, need not be in accordance with that rule Somehow the Hoysala artists have committed the mistake of applying the rule to a Trivikrama image not belonging to the class of twenty-four images, i.e., to an image (single) dedicated by itself in a shrine intended for it The same "mistake" has been committed by the artist of the Trivikrama image (Stone) at Chatsu, Jaipur District, (Vide T. A Gopinatha Rao, EHI Plate iii figure 1 P 175) The Trivikrama images at Belur and Nuggihalli are striking pieces of workmanship of the Hoysala period The smaller one represents the ımage to be found in the Chennakēsava temple at Belur, while the larger one represents the one at Nuggihalli These two images are typical of the extremely florid and highly decorated art of the times to which they belong They are both accurate in proportion, natural pose and attitude The elaborateness of the workmanship in all the richness of their ornamental details is such as to extort the admiration of even the most adverse The designs of the sankha, chakra, and other weapons are admirable Justly was Ruvaii Nandiyabba, the artist, proud of his skill, and engraved his name on the pedestal so that posterity might know it and remember it Practically speaking there is almost no difference between the two pieces of sculpture. In these two images, however, the figure of Tilvikrama is made to stand on the left leg, and it is the right one which is stretched out to measure the upper regions accordance with the Silparatna, though actually in the best known classical sculptural representations of this god (at Ellora, Mahābalıpuram, Bādāmı, etc.) it is the right leg on which the god stands and the left is the stictched out one In the Belur image, over the right foot of

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Trivikrama sits the hours long bearded Brahma washing it with the water of the celestial Ganga which is shown to be flowing down therefrom in the form of a river The idea of the river is suggested in the sculpture by the fishes tortoise, etc., which are shown in it right leg of Trivikrama stands Garuda with his hands in the aniali pose and himself being in the Alidhasana Over the head of Truskrama is the usual finely carved creeper design which perhaps stands in this instance for the lalpaka tree required to be worked out in compliance with the descriptions which are given in Agamic works In the Nuggihalli sculpture however the kalnaka tree is not represented in this conventional manner but is worked out exactly like an ordinary tree On the tree the disc of the sun and the crescent of the moon are shown as if shining from above On the left of this image of Trivikrama is a male figure whose identity cannot be made out. These two images of Trivikrama as also the one which is found in the Calcutta Museum, have their uplifted leg going up to the navel

Gana Gūpala is a variety of Irishna image. In this Krishna is conceived to be delighting with his enchanting music the hearts of the cowherds the cowherdesses and the cows who are his companions. In the case of this image the rapture of music has to be clearly depicted on the face and they are in consequence generally so very pretty as to attract attention. Accordingly, Gana Gūpala is represented as generally surrounded by cowherds and cowherdesses himself standing erect with his left leg resting on the floor, and the right leg is thrown across, behind or in front of the left leg so as to touch the ground with the toes. The flute is held in both the hands and one end of it is applied to the mouth. The head is usually ornamented with a bunch of peacock feathers while the body of the figure has three bends.

The Halebid image fairly tallies with this description. But there are no cows, calves, cowherds or cowherdesses It is a detached piece of sculpture pronear about it bably removed from some ruined temple at Halebīd and is now set up with other images in the walls of the Kēdārēsvara temple This circumstance accounts for the absence of these inseparable companions of Krishna as Gāna-Gōpāla Nothing but the highest praise is due to the artist for the perfection of his work and the resulting beauty of the image He has produced a figure which is almost feminine in its beauty. There is the visible appearance of deep musical rapture on the face of Kiishna as he is depicted here with the flute in his hand The happy face and the well carved hands and fingers disclose in a remarkable manner the high capacity of the The characteristically minute workmanship in relation to the jewels and the drapery which prevailed in the Hoysala school is exemplified here at its best

Gōvardhanadhara Krishna, Nuggihalli and Halebīd

The presentation of Gövaidhanadhara Krishna at Nuggihallı and Halebīd is typical of the Hoysala school The Nuggihalli one shows Krishna as holding aloft the Govardhana hill with the right hand, while in the Halebid one, it is the left hand that is used for the Accordingly, the body of the former image is bent to the left and that of the latter to the right In both cases, cows, cowherds and cowherdesses are shown to be seeking shelter under the uplifted hill, which again is represented in both cases as having on it trees, wild beasts and hunters giving them chase Nuggihalli sculpture was executed, according to the label engraved below it, by Baichoja of Nandi, who bears the birudus or distinguishing titles of honour meaning that "he is a rod of diamond to the hills representing the titled rival artists" and also "the destroyer of the mosquitoes making up all the titled architects" Many

of the sculptural decorations in the temple at Nuggihalli appear to have been executed by this able artist

Among the 1 000 names by which Vishnu is praised 24 are the more important. Corresponding to these 24 names images of Vishing have been found sculptured in the Vaishnava temples situated in the old Hoverla land where indeed they are met with more frequently than el ewhere. All these 21 are very much alike they are all standing figures with no bends in the body posse sing four hands and adorned with the Arrita-(crown) and other usual ornaments each of them stands upon a padrasana. The difference between any two of these images has to be mad out by the way in which the sanl ha the chal ra the gada and the padma are found distributed among their hands. It is worths of note that the number of possible permutations of four things tal en four at a time is exactly twenty four and the order in which the permutations of these four articles, among the four hands is to be observed is in passing as in a circle from the upper right hand thence to the upper left hand thence to the lower left hand and thence lastly to the lower right hand. I or example the image of Vishnu which holds the saul ha, chal ra gada and padma in the four hands in the order mentioned above beginning from the upper right hand and ending with the lower right hand is repre entative of Kesava. In all these twenty four cases the arrangement of these four things in relation to the four hands has to be observed in the same The Rapamandana gives the 21 names of Viehnu and the corresponding arrangements of the four articles in the four hands

In all six out of twenty four are found illustrated sculpturally in the Chennakesavaswami temple at Belur They are Kesava Madhava Gövinda Madhusudana Hari and Srī Krishna respectively Of these the first

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image, that of Kēsava. is one of the very best specimens of the Hoysala school of sculpture, and is in an excellent state of pieseivation. It was set up by Santaladevi, the chief queen of Vishnuvaidhana of the Hoysala dynasty, in the Kappe-Chennigaiāya shiine in the Chennakēsavaswamı temple On the base of this image, and in the frontier just over the head of Garuda, is a single-line inscription in Sanskrit written distinctly in Kannada characters mentioning that Chennakēsava, who brings peace to all the created beings in the world was set up by Santidevi, queen of Vishnu This image now goes by the popular name of Kappe-Chennigaiāya and is not in $p\bar{u}ja$. In the $piabh\bar{a}vali$ might be noticed, with the help of a magnifying glass, the sculpturing of the ten avatāras of Vishnu as also of the eight dikpālas or the guardians of the cardinal points The other five images are found sculptured on the walls of the central shrine of Chennakēsavaswāmı ın the same temple It may be noticed that the first five of these six figures wear the makara-kundala, the last alone has the ratna-kundala given to it. All the images are well executed, and bear evidence of trained workmanship

The figure of Garuda beneath the image of Chennigaiāya (or Kēsava) is exquisitely done. It is in the anyali pose, wings are outspread and full, and in deep bhakti, yet ready at any moment for the word of command

Two pillars in front of the inner entrance of the Seringapatam temple, known as *Chaturvimsati* pillars, have sculptured on them the 24 mūrtis above mentioned with labels giving their names inscribed below

Dattātrēya, Halebīd A likeness of Dattātiēya is found sculptured on a wall in the Halebīd temple The three deities—Brāhma with three heads, Vishnu and Siva—are standing in a row, each with four hands Brāhma has only one neck. Brāhma is not associated with a Dēvi, though Vishnu

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and Sixa are. The three figures are well carved and the general effect produced is a pleasing one. Though the Amere stone, representing the three deities in sitting posture in a row is masterly in its finish the Halebid stone is hard to best for the delicate workmanship it exhibits (see T A Committee Rao F II I 1252)

The representation of Lakshminaravana in the Laktimi Chennigarava temple at Belur is entirely in accordance helpr with Sanskrit authorities Led shim is on the left in of Narayana who is embracing her with his lower left hand Vishny has the usual weapons in his hands The goddess Siddhi wearing all her ornaments stands with a chamara in hand to the left of Lakshini Asrasana Garuda is below and is endowed with minus and is in anjale po e reads to fis The workmanship is commend ably good especially the dignified contemplative pose given to both Lakshini and Varavana. The spirit of service is writ large on the face of Garuda

The figure of Hayagriva found in the Nuggihalli it yagrita temple was sculptured by Mallitanima and is a wonderfully expressive piece of work. The standing figure (Vishnu with the horse's face) is in a striking pose-his right hands holding his eight implements of warfare as required by the Sanskrit writers Below his feet is shown as lying down in an abject condition the Rakshasa with a sword in hand and a shield who is doubtless the Hayagriya Rakshasa defeated and thrown down

The image of Adimurti found in the Auggihalli Adimurti temple is the work of Buche ja of Nandi It is a lovely figure sculptured by a master hand almost exactly in accordance with the Sanskrit text writers In this piece of sculpture Admurti is seen scated on the serpent Adi Sisha under a tree The hood of Adi Sisha has seven

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heads and its body is coiled into three turns Adimuiti has his left leg folded and resting upon the seat and his left front hand is stietched out on the left knee right leg of the image is let down hanging and the right front hand is seen testing upon the serpent seat sankha and the chakra are held in the left and right hands respectively Below the seat and on the light is the figure of Garuda in the alidhasana posture with its hands folded in the anjali pose On the left are the figures of Brahma and Siva also standing in reverential There is another figure in front of those of attıtude Biahma and Siva, its head is broken and in its present condition it is difficult to guess as to whom it represents. The figure of Adimurti is decorated with all oinaments, which are carved in a very elaborate manner

Jalasäyın, Halebid

An image of Jalasāyin is found in the central shine of the Vishnu temple situated in the middle of the village of It is sculptured in a manner worthy of the subject The representation is generally in keeping with the authorities Lakshmi is, as required by the Agamic writers, seated near the feet of Vishnu, while what appears to be the figure of Bhumidevi is seen seated near the head. One of the left hands of the Jalasāyın is held in the hataka pose The weapons are not represented as their personifications, but are treated as actual weapons. In the corner near the head of Vishnu is a small figure seated with crossed legs, it appears to represent the sage Markandeya, who is reputed to be immortal even at the time of the deluge Above the figure of the reclining Jalasayın are sculptured the ten avatāras as described in the $R\bar{u}pamandana$, it is interesting to note that the avatūras. Matsya and Kūima, are represented by a fish and a tortoise respectively, and the incaination of Buddha is shown as a Dhyani-Buddha and the Kalkyavatara is shown as a

man riding a horse Near the foot of Vishnu stands what is evidently the figure of Garuda with hands held in the analy pose

The figure of Kari Varida is an effective representation Kari Varida of the store as told in the Bhagarata Purana of the rescue of an elephant from the grip of a crocodile, at the water s edge of a tank. The crocodile was a Gandharva who had been cursed to become a crocodile and the elephant was originally a Pandyan ling who had been cursed to become an elephant. Their subsequent transformation into a Gandharva and a king, by the touch of Vishnu are also shown separately. The water of the tank is shown in the traditional ways here.

Vishnu (in this piece of sculpture) is seen riding on the shoulders of Garuda with the chal ra in his back right hand the padma in his front left hand and the gada in the front right hand. The uplifted right hand is supposed to be in the act of hurling the chal ra against the crocodile which has caught hold of the leg of the elephant Gajendra The feet of Vishnu rest upon the opened out palms of the hands of Garuda Below Garuda is to be found the afflicted Gajundra praying to Vishnu with its trunk carrying a lotus in it and kept uplifted The figure of the crocodile is seen annichend ing with the powerful teeth the hind legs of the Gajundra-so effe tive is the grip of the crocodile that Gaicadra is seen trembling on his fore legs On the back of the crocodile is seen the chakra of Vishnu and a scated human figure in the anjali pose. The chal ra shows that Vishnus weapon has killed the crocodile while the human figure shows the Gandharva into which the chalra has transformed the crocodile. The human figure sitting cross legged at the bottom represents the transformed elephant—the Pandyan king The crocodile and elephant are full of life while Garuda-half man.

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half-bird, carrying the sombre and serious Vishnu, ready to rescue his elephant devotee, who is praying to him with the lotus flower at the tip of his trunk,—is cut out with consummate skill, bringing out the sense of service so characteristic of him

Manmatha and Ratı at Halebid and Nuggehalli At Hoysalesvara temple Manmatha has a bow of sugarcane in his left hand and an arrow of flowers in his right hand. To his left is his wife Rati holding a fruit in her right hand and a lotus in her left. On the right of Manmatha is his standard bearer, but Vasantha the personification of Spring, his friend, is not shown, though required according to text-writers

In the Nuggihalli sculpture, Manmatha and Rati are shown, but without the standard bearer

Ādītya (Sun) at Nuggīhallī and Sūryanārāyana at Belur

The Āditya image at Nuggihalli is of the South Indian type and not of the Noith Indian. It has four hands, in the front two of which litted up are found carrying half-blown lotuses and the back ones are seen carrying the chakra and the sankha. The seven horses and Aruna are sculptured below the foot (of Sūrya). In this representation, the image has no footwear, but the attendant goddesses are there on either side. The Sūryanārāyana figure at Belur has two hands, carrying chakra and sankha. At the foot, there are seven horses and their driver Aruna. Both these representations of Sūrya are characteristically Hoysala in their general ornamentation, etc.

Sarasvatı with Vina, Halebīd, and Sarasvatı dancing, Halebīd The representation of Vīna Sarasvati follows the $D\bar{e}v\bar{i}mah\bar{a}tmya$ of $M\bar{a}ikand\bar{e}ya$ $Pui\bar{a}na$, holding in her hands an ankusha, a $v\bar{i}na$, an $aksham\bar{a}la$ and a pustaka (book) Saiasvati is apparently here looked upon as a Sakti of Siva The dancing Saiasvati is surrounded by dancing figures

The image of Brahma in the Hoysalcsvara temple at Brahma Halebid is in the early Hoverla style Brahma is represented as a standing figure under a very artistically and delicately carved umbrelly and prabhacale andornamented with beautifully wrought jewellery. He carries in his hands an akshamala a pasa the sral and the srava and a Lamandala On either side of Brahma stands a deta carrying a chamara perhaps they represent Sarasvati and Savitre It is a typical piece of sculptural work The dignity and bearing of the three headed face is remarkably impressive while the sense of proportion displayed in its execution leaves no doubt as to the greatness of the artist who was responsible for it four hands according to the Rapamandana represent the four I Edas, the four Lugas and the four I arnas

Ashetrapala is the protector of cities and villages had trap ! His temple should face the west. His image should be made standing with three eves and may possess 2 1 G or 8 arms The sature image has 2 or 1 arms In the satvic form it should be of pacific look. In this form the colour of the image should be white. If there are four hands there must be a I hadga in the back right hand and the ghanta in the back left hand or sala and Lapala or sala and ghanta respectively. The two front hands should be in the varada and abhaya poses The hair of the head should be standing erect all round the head and should be of blazing red colour. The figure must be standing erect on a padmapitha and adorned with different kinds of snake ornaments. Nudity is the most characteristic feature. The dog is said to be the vehicle of Kshctrapala Bhairava is the other name of Kshetrapala who is represented by Agamic writers as an aspect of Siva-one ten thousandth part

The image of Ashctrapala at Halebid is an excellent one and is true to the above Agamic description except in regard to the instruments in the hands. It is pacific in look, nude, has standing hair on head, etc. The dog is near by standing on one leg, the other being up-lifted. The figure is a characteristic Hoysala piece.

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Dakshināmūiti is Siva represented as a teacher of Yōga, music and other sciences As Siva taught these branches of study seated facing south, he came to be known by this name—"the lord of south" This aspect of Siva is as remarkable for its peacefulness as the Nuttamuiti is for joyfulness In all Hindu temples, both Siva and Vaishnava, the niche on the south wall of the central shrine should have the figure of Dakshināmūrti enshrined in it In sculpture, Dakshināmūrti is viewed in four different aspects, viz, as a teacher of Yoga, of vina, of māna, and also as an expounder of other sastras (Vyākhyānamūrti). This last is the most frequently met with in temples The image of Dakshināmūiti in the Siva temple at Nanjangud is, so fai as its sitting posture goes, in the yoga form—its legs being bound with the body with a yogapatta But in fact it is a unique combination of all aspects of this deity -viz, the yōga, the vīnadhara and vyākhyāna forms the yoqa form because its sitting posture is the yoqic, vīnadhara because it cairies in its back left hand a vīna, and vyākhyāna because its front light hand is in the chinmudra pose and the front left hand carries a palmleaf book The figure is seated below a banyan tree and the lanchchana, the bull is carved in a counter-sunk surface on the pedestal in front Below the seat and in the middle of it is seated a Lingavat priest who holds in his left hand a linga. On either side of this guru are his disciples with their hands in the anjali pose prabhāvalı runs round the image, on the joints of which are standing one on each side a rishi with the hands in anyali pose Though this piece of sculpture cannot

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that is to be seen at Deeparh (see P A Gopinatha Rao I HI II 1 265) there is this to be noted that the Nanjangud piece is not wanting in the philosophic calm of its face—the one thin, that is insisted upon by the Agamas in connection with the portraval of this deits

compare with that fine masterpiece of Dal shinamurti

Vrishabhayahanamurti is the most popular representa. Vri abla tion of Sixa the aspect in which he is held in the highest He shift seneration. In the annual festivals in honour of Siva one day is devoted to this I ahana I verywhere else in the portrayal of this murti, the Agamic description of Siva standing with his right leg firm on the ground with the Bull behind him, etc. has been followed the Halebid mece. Siva is seen riding the Bull. Siva depicted in it is also embracing Parvati. For the rest it is a typical Hoysala piece. An eliborately carved prabharali goes round it

Ravananugrahamurti is the representation of Siva and itsenten Parvati on Mount Kuilas being lifted by Rayana (I or at Ci ona story see P. H. I. 11 1 217) Parvati trembles and clasps kesava Siva in embrace who re assures her by tightening his lielar

grasp of her. He presses the mountain by the great toe of his foot which fixes the mountain firmly as of old and pins down Ravana underneath Ravana cries for one thousand years (hence the name of Rayana from Rara= to cry) singing hymns in praise of Siva, who presented him with a sword at his request and let him return to Landa The finest-most realistic and natural-representation of this form of Siva is in the Dasavatara cave at Lilora (I H I Plate Ivii) That in the Dhuma Sena cave in the same Ellora caves lacks the spirit and realism of the former (Plate liv) But for elaborateness of carving it is hard to beat the sculptural representation of this manifestation of Siva, in the Hoysala piece on the south wall of the central

shine of Chennakēsava Temple at Belur Though the Elloia piece referred to above is one of "the finest pieces of sculpture extant in India," this one at Belur is great by reason of its delicate workmanship. It is a most elaborately carved piece of sculpture and is characteristic of the Hoysala style. The Kailāsa mountain is so minutely carved as to accommodate in it a large number of gods and goddesses and all sorts of animals, from the elephant down to the snake. On the top and in a finely carved mandapa are seated Mahādēva and Pārvati, surrounded by a number of other derties who are praising him. Below the mountain is to be seen Rāvana in a kneeling posture trying to lift up the mountain, as in the Ellōia caves. He carries a sword in his hand, perhaps the one presented to him by Siva, after his liberation.

Gajāsuia
samhāra
mūrti at
Amritēsvaia
Temple,
Amritapura
and
Hoysalēsvara
Temple at
Halebīd

Gajāsulasamhāramūrthi replesents the destruction of an elephant asura by Siva and his wearing the skin of the elephant. The story is told differently in the Kūrma and other Pulānas The main story is the same in all sculptural representation of this Mürti, which is to be seen ın the mahānāsıka oı ornamental facade of the Amritēsvara temple at Amritapuia, is "a unique piece of patiently and elaborately carved sculpture" In this, Siva has sixteen aims, a laige number of them being broken, from what remains it is seen that they must have held the pāsa, danta, trisūla, akshamāla and kapāla Two of the hands are seen holding the skin of the elephant. Surrounding the figure of Siva is the skin of the elephant in the form of a prabhāmandala. On the top of this skin, and beginning from the light and ending on the left are the figures of the ashtadikpālakas or the guardians of the eight quarters On the right of Siva is the fourfaced Brahma playing on the vina with two hands and carrying in the other the kamandala and the sruk and sruva To the left of Blahma is a four-armed person,

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who cannot be identified surrounding the drum called Jantha To the left of Sixa is standing Vishnu with six hands two are playing upon the flute, while the remaining four carry the sankha chal ra pada a and gada There is also another four armed figure standing to the left of Virhnu, which also cannot be identified. All the so four figures are so carved as to suggest the notion of dancing Within the fold of the skin of the elephant are the Devi and the Games to the right of Sixs and Nands the bull and Bhrings to the left. At the toot of Sixa lies the head of the elephant awara killed by him The heid of Siva is ornamented by a mandala of jatas and the infamal uta he wears is adorned with a carland of skulls and a similar griting is vorn on the neck \ large number of nicely executed ornaments are on the person of the image of Sixa. Above the prabharali is the simhalalata which is by itself a striking piece of work Siva in this representation is in the sitting royal case pose unlike in representations at other South Indian temples where he is shown at inding with his right leg planted on the head of the elephant asura. Sixa in these latter is invested only with eight arms (Vide I II I 151 and Plates) The face of Siva as here portrayed is a silent but speaking one full of the philosophic calm indicated by the half closed down looking eyes-which betoken Siya s composure after the destruction of the asura

The Murti as represented at the Hoysalesvara temple at Halebid has also sixteen arms each being invested with some well known weapon of Siva or object closely connected with him while the two hands are seen holding the elephants skin. As at Amritapura Siva is seen in the sitting royal ease posture with his right leg down on the aura's head and the left leg bent a little downward. The convolutions of the elephant's proboscis is very realistically depicted implying the ficreeness of the fight in which the asura did not accept defeat.

silently The skin of the dead elephant is seen as a prabhāmandala On the right of Siva are four famished creatures (dākinis) praising Siva, while on his left are a troupe of male and female musicians sounding drums and other musical instruments. The facial expression of Siva in this representation is one of philosophic joy—quiet and subdued—depicted by the slightly bent head and half-closed eyes, the mouth being lit by a suppressed smile

Sapta mātrika group, Belur

The representation at Belur of the Seven Mother goddesses, female counterparts of the gods, who took part in Siva's conquest of Andhakāsura, is an impressive one These are -Brahmani, Mahesvari, Kaumari, Vaishnavi, Varāhi, Indrāni and Chāmunda They are the counterparts of the male gods --Biāhma, Mahēsvara, Kumāra, They are aimed Vishnu, Varāha, Indra and Yama with the same weapons, wear the same ornaments, ride the same vehicles and carry the same banners as the corresponding male gods In sculpture, according to one authority, Biāhmani should be represented like Brahma; Mahēsvarı like Mahēsvara, Vaishanavi like Vishnu; Varāhi as a short woman with an angry look and bearing a plough as her weapon, Indranı like Indra, and This last goddess should Chāmunda as a terrific woman have her hair in a dishevelled condition, should possess a dark complexion and have four hands, she should wield the trisula in one of her hands and carry a kapala in another. All the Mātrikas should have two of their hands held in the varada (boon-giving) and abhaya (fearabating) poses, while the other two hands should carry weapons appropriate to the male counterparts of the female powers They are shown seated upon padmāsanas in the sculptures There is little difference between the sapta-matrika group at Belur and that at Ellora begins with Vīiabhadra, playing on the Vīna, and ending with Vināyaka (Vide E H I I ii 383, Plate exliii)

ages Many of them were apparently set up in memory of men who fell in recovering cows which had been stolen Cattle raids seem to have been a favourite method of harrying in border districts or between the followers of hostile chiefs and villages (cq. 1 C Mysore i Malvalli 78 and 92 dated in 1183) A Virakal particularly well sculptured is near the Sixa temple at Alburu Tiptur Taluk It shows expansioned horses elephants etc. is dated in 1395 A D (Tiptur 14) One of the usual type is in the prakara of the Buch svara temple about 6 feet high with four panels the second from the bottom showing two warriors in celestral cars the third a linga and the fourth. Umamahassara in the centre flanked by Brahma to the right and Vishnu to the left. It bears inscription I C V Hassan 70 dated about 1180

An unusual kind of virakal, which was apparently Siditalegolu much popular at the time and sculptural representations of which are available may however be noted here is the type of Virabal known as Sidetalegodu or 'offering the springing head An instance of this is the tirakal lying in a field to the south west of the hill Pagudsalubetta at Siddapura Chitaldrug District and dated in the reign of Ballala II It clears up the meaning of the phrase Side tale gody used in connection with the now prohibited rite of hook swinging The reference is to a custom frequently alluded to in inscriptions according to which a devoted servant (man or woman) took a vow that he or she would not survive his or her patron and sacrificed him self or herself on the occurrence of the patron s death This was done in several ways. But in this particular instance a bowed elastic rod was set up behind the person with its end attached to the top knot of the hair so that the head when cut off sprang up with the rebound of

Virakals and mahasatil als were as common during the Virakals of Hoysala times as during the previous and succeeding level

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the 10d The inscription on this Vîrakal is Molakalmuru 12, dated in 1215 AD which records the circumstances under which a woman gave up her life in this manner (E.C XI Chitaldiug)

(c) Jain
(i) Gangas
Priority of
wooden over
stone
sculpture
Conversion of
wooden into
stone temples

Jamism has long been one of the chief religions of Mysoie. Its influence probably dates from a period long anterior to the introduction of Buddhism, sometime before or during the reign of Asoka as signified by the discovery of his edicts in this State It is also probable that the existence and influence of Jainism stood in the way of the more rapid progress of Buddhism in the land is reason to believe that the first structures raised for religious purposes by the Jains were in wood and it was only in later days, when the use of stone became more general, that the old structures were converted into stone chartyālayas There is more than one specific reference to this conversion in the extant inscriptions (Vide E.C. VII Shikarpur 136 dated in 1068 A D and Shimoga 41 dated in 1122 AD) This process of conversion was apparently going on even as late as the 11th and 12th centumes From the first of these two inscriptions, we learn that Lakshmana, the Minister of Somesvara II, the then Chālukyan Emperor, at the instance of Sāntinātha, his Minister at Banavāsi, built of stone the Mallıkāmoda Santınatha Basadı at Balıgamı, which was till then a wooden structure. He also made grants of land to it, which formerly belonged to other basadis We are told he also put up a stone pillar at the great gateway of the temple recounting his names and titles VII. Shikarpur 136) The second inscription referred to above is one of Nanniya Ganga, which mentions the interesting fact that Dandiga and Mādhava of the Ganga line had established on the hill of Mandali a basadi. For this basadi, the kings of Ganga line had, we are told, continued to provide the offerings and afterwards

caused it to be built of wood Bhujabala Gan_a Permadi Deva Nanniya's father, made this basade the chief of all the basadis hitherto existing or in future to be established in the Ldatore Seventy of the Mandali Thousand giving it the name of pattada basadi (literally the Crown basadi) and endowed it with certain lands This basadi appears to have been known also as the Pattada tirtha basadi. In Saka 1027 (or A D. 1105) Bhujabala in honour apparently of great victories won by him over his enemies and as a thank offering granted further lands to this basads for its daily offerings and worship and for the food of the saints (Rishis) attached to it His son Nanniya converted in 1122 A D the wooden basads of his grand father into a stone one For the promotion of the (Jain) faith, he further erected the Luruh and other basadis altogether twenty five chartyalayas to all of which grants appear to have been made A village appears to have grown up around the Patiada hasadi called Basadihalli the customs dues of which seem to have been granted to it (E C I'II Shimoga i Shimoga 4)

The earliest references to Jain monuments accord ingly go back to very early times Leaving aside the ments period covered by Chandragupta and his son Asoka about which our knowledge is still fragmentary we find the first definite references to Jain monuments in the reign of the Ganga kings The monuments erected by them or during their time fall under the three classes of -Jinalayas, bastis or chaityālayas which are temples dedicated to one or other Jain saints called tirthanharas free standing monuments like the Gummata Image and stambhas or pillars and memorial slabs or Viralale The first definite mention of a Jain temple is contained in the Manne Plates of the Ganga king Marasimha dated in 707 A D (E C IX Nelamangala 60)

Mārasımha's general Srıvıjaya, we are told, caused to be made "an auspicious Jinendra temple, lofty, immaculate, suited to its (Manne city's) grandeur " and granted to it a village The Devanhalli Plates of the time of Srīpurusha iecord a grant to a Jain temple called Lōkatılaka Kandachchı, after the queen of Prithvi Nīrgunda Rāja, to the north of Srīpura, which, it has been suggested, was near Gudalur, now included in S E Wynaad, Nilgins District, but originally a part of Mysore (E C IV, Mysore 11 Nelamangala 85, dated in 776 A D) All the bastis situated on the Chandragiri hill probably go back to the 8th century Among these are the Santinatha, the Supārsvanātha and the Pāisvanātha bastis. these are in the Dravidian style of aichitecture and each contains an image, that in the Santinatha being a standing one 11 feet high, the image in the Suparsvanātha bastī is about 3 feet high and is canopied by a seven-hooded serpent and flanked by male chauri-bearers; and that in the Pāisvanātha basti is the tallest image on the Chandiagiii hill, being about 15 feet high and is canopied by a seven-hooded serpent The so-called Chandragupta busti on this hill, attributed to the great Maurya Emperor Chandragupta, is the smallest on this hill and consists of three cells standing in a line, with a narrow veranda in front, The middle cell has a figure of Pārsvanātha, the one to the right has a figure of Padmāvati, and the one to the left a figure of Küshmandini. In the veranda, there are Dharanendra Yaksha at the light end and Sarvahna Yaksha at the left There is no doubt that this is one of the oldest buildings on this hill, probably going back to the 8th or 9th century A D The Chandraprabha basti on this hill, in which there is a figure of Chandrapiabha, the eighth Tirthankara, with the figures of his Yaksha and Yakshini in the sukhanāsi is apparently the basti which the Ganga king Sivamāra,

son of Siīpurusha, built on this hill, according to an

Jınālayas

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inscription engraved on a rock close to it (I C II Sravana Belgola 115) This basts accordingly may be referred to the beginning of the 9th century. The Chamundaraya baste, also on this hill is not only one of the largest but also the most handsome of all bastis on it both in style and in decorative features. It was according to an inscription recently found at its outer entrance founded by Chamundarava who set up the colossus on the larger hill. The period of this building must be about 982 AD. Its outer walls are decorated with pilasters and crowned with three fine friezes one of small ornamental niches the second of the heads and trunks of value mostly in pairs facing each other and the third of larger ornamental niches a ith seated Jina and other figures at intervals. The upper stores of this temple was, it is gathered from an inscription on the image of Parsyanatha in it built by Jinadevanna son of Chamundaraya Its period may be as suggested by Mr Narasimhachar, 995 AD. The son apparently adorned his father's structure by adding an upper stores to it The outer walls of this upper stores are also ornamented with three friezes similar to those found on the walls of the lower temple. The sixty four bastis of Panasoge are apparently very ancient as the Ganea Ling Marasimha I who ruled between 961 971 is recorded to have made a grant to it. The Chengalya hing Rajendrachola Nanni Chengalya a feudatory of the Chola king Rajendrachola, is said to have rebuilt them about the middle of the 11th century The two runed bastis at Angadi Mudgere taluk standing in a line and facing north may represent Hoysala buildings of an early type There is scarcely any ornamentation on them They may mark the transition from Chalukya to the purely Hoysala style Behind them are in a row the inscriptions in E C VI -Mudgere 9 to 18 the oldest being No 11, a Jaina epitaph dated about 1000 A D

Stambhas

Of the free standing monuments of the Ganga period, one at least, the *stambhas*, is earlier in date than the great Gummata image. These *stambhas* are of two kinds, Mānastambhas and Biahmadēva Stambhas Mānastambhas are pillars which have a pavilion at the top containing standing Jina figures facing the four directions. These differ from the Brahmadēva pillars which have a seated figure of Brahma at the top.

Küge Brahmadēva Pıllaı, 974 A D The Kūge Biāhmadēva Pillai was set up as a memoiial pillar in honour of the Ganga king Maiasimha II
This lofty pillai stands at the south entiance to the
enclosure on the Chandiagiri Hill at Siavana Belgola
with a small seated figure of Brahmadēva on the top
facing east. It had once eight elephants supporting
its pedestal in the eight directions, but there are only a
few now left. An old inscription (EC II Sravana
Belgola No 59) engraved on the four sides of the
pillar, commemorates the death of Ganga king Māiasimha II, which took place in 974. The period of the
pillar cannot therefore be later than that date.

Tyāgada Biahmadēva Pillar, 983 A D The Tyāgada Biahmadēva Pillai is a more beautiful and greater work of art. It is decorated with a graceful scroll of fine bell-shaped flowers and the beautiful flowering climbing shrub, the far-famed honey-suckle. It rests on a base beautified by figure sculpture—elephant, tiger and bears at its top. This pillar may be fittingly compared with Asōka's far-famed pillars, especially with the one at Allahabad which has a graceful scroll of alternate lotus and honey-suckle. It is said to be supported from above in such a way that a handkerchief can be passed under it. Chāmunda Rāya set it up, an inscription on its north side gives a glowing account of his exploits. It must, therefore, be set down to about 982 A.D. Hergade Kanna, according to an inscription on its

south side had an laksha made for it-about 1200 A D On the south side, at the base, are figures sculptured on it Of these figures the one flanked by chauri bearers is said to represent Chamunda Raya himself and the figure to his left is said to represent his guru Namichandra Nemichandra, it is stated wrote the Gommata Sara a Prakrit work for the instruction of Chamunda Raya the great minister of the Ganga King Rajamalla The other figure (sitting) to the left of Chamunda Raya is probably that of an attendant Chamunda Raya is sitting in the ease posture

The greatest monument of the Gauga period is the Statues colossal statue of Gommatesvara at Sravana Belgola, mat svara which proclaims for all time their long sway over State Mysore and Chamunda Raya's religious faith The hill on which it stands is the larger of the two at Srayana Belgola and is known variously as Doddabetta, Indragiri and Vindhyagiri It is about 3,347 feet above the level of the sea and about 470 feet above the plain at its foot A flight of about 500 steps cut in the granite rock leads up to the summit of the hill upon which stands an open court surrounded by a battlemented corridor containing cells each enshrining a Jina or other figure This again is surrounded at some distance by a heavy wall a good part of which is picturesquely formed by boulders in their natural position. In the centre of the court stands the colossal statue of Gommatcsvara about 57 feet in height. The image has been frequently described and all that has been known or said about it has been brought together by Mr Narasımhachar ın his scholarly and well illustrated edition of E C II Sravana Belgola to which every one should turn if any information is required about What follows is mainly based on it supplemented by a few notes mainly confined to sculptural details gathered on the spot while on a visit to it

The image is nude and stands erect facing north. The face is a remarkable one, with a serene expression The han is curled in short spiral ringlets all over the head, while the ears are long and large The figure is treated conventionally, the shoulders being very broad, the aims hanging straight down the sides, with the thumbs turned outwards The waist is small. From the knee downwards the legs are somewhat dwarfed. Though not elegant, the image is not wanting in majestic and impressive giandeui. The figure has no support above the thighs Up to that point it is represented as surrounded by ant-hills, from which emerge serpents, and a climbing plant twines itself found both legs and both aims, terminating at the upper part of the aim in a cluster of bernes or flowers According to the Jamas, the plant is Madhari (Gærtnera-racemosa), a laige creeper with fiagiant white flowers, which springs up and blossoms in the hot weather It appears to be known as Kādu gulaganji in Kannada The pedestal is designed to present an open lotus. The face is the most perfect part artistically and the most interesting as well statue was caused to be made by Chāmunda Rāya, Minister and General of the Ganga King Rāchamalla, between the years 974-984 AD, probably about 983 Many inscriptions on and near the image fix up The height of the statue may be put down at 57 feet and not 70 feet as was supposed by Buchanan-Hamilton or 60 feet-3 inches by the Duke of Wellington This statue does not suffer in the least when compared with others of its kind. One of these is the deserted statue of Gommatēsvaia at Sravanagutta, near Ilvala (Yelwal), in Mysore Taluk It stands on the top of a small rocky hill and seems nearly 20 feet in height This statue resembles the one at Enur, (in the present South Kanara District) which is about 35 feet high, in being represented by a grave smile, but differs from the

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other known statues in having each hand resting on the hood of a fully formed cobry I creeper twines round the thichs and arms while the cobra with expanded hood forms a support for each hand. There are no inscriptions at the place to show its period. The nearest Jama inscription is one at Bastipura Balagula hobbi (I C I Mysore I Seringapatam 111) which refers to the setting up of a basts of Parsyadeva by the Laudas of Kurigahalli in Sakha 1315 (A D 1393) The image may therefore with some probability be referred to the 14th century or about 100 years later than the Gommata The I nur statue was set up in 1001 AD by Timma Raja of the family of Chamunda at the instance of Charukirti Pandita of Belgola The statue at harkala (11 feet 5 inches) was crected in 1432 A D by Vira Pandya at the advice of Lalitakirti of Panasoge This statue was moved to the spot where it now stands. The two latter statues are identical with the one at Sravana Belgola in the way in which they are represented but differ as stated before considerably in the features of the face Of the accessories of these images the ant hill with serpents issuing from them which surround the lower limbs and the climbing plant which twines round both legs and arms are worthy of notice They are found in all the three statues and are intended to symbolise the complete absorption in penance of the ideal ascetic until the ant hills arise at his feet and creeping plants grow round his limbs Despite the general agreement in the symbolism employed in all the three images the Belgola statue is not only the oldest in date of execution and in height but also the most remarkable from its striking position on the top of a very steep hill The difficulty involved in evolving a statue of the kind from a solid ma s of rock might easily be imagined. It is a perfect example of the sculptors art of the time to which it belongs Whether for boldness of conception or for the

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manner in which the idea underlying it, the idea of man's victory over his Karma, of a Kēvali in perfect peace with himself and all else in the universe, has been artistic terms, it stands altogether translated into uniivalled On both sides of the image of Gommata, a little to the front, are two chaun-bearers, about feet high, beautifully carved and richly oinamented, the one to the right being a male Yaksha and the other a female The Yaksha to the right is a standing figure as beautiful and as majestic as Manjusri Bodhisatva referred to in Grunwedel, 200 He is in royal dress, wearing a crown, carrying a chauri in right hand and a fruit in the To the left is the female chauri-bearer, similarly with royal marks, chauri in left hand and fruit in right hand—the positions being reversed—also standing Dwarapalaka to the left of the enclosure has four hands in three of which he holds maces of different kinds, while the fourth is in abhaya pose (left hand) This is altogether a figure of imposing height and size.

The pillared hall (mantap) in front of the Gommata is decorated with nine well carved ceilings Eight of them have figures of the Ashta dikpālakas (regents of the eight directions) in the centre surrounded by other figures, while the central one has in the middle a figure of Indra holding a kalasa or water vessel for announting The ceilings are artistically executed, and considering the material used-viz, hard granite-the work redounds to the credit of the sculptors inscription in the central ceiling (E C II Belgola, No 221) it may be inferred that the hall was caused to be elected by the minister Baladeva in the early part of the 12th century The central panel, square in form and devoted to Indra, deserves a special word or two This panel is exquisitely done, replete with figure sculpture and scroll and trellis-work. Indra's figure is enclosed in an inner circular panel cut

out within the square panel the four corners between the circular and square pinels being adorned with simba lalutas. The four corners of the square and the four central points of each side of it are decorated with smaller panels devoted to the eight regional gods- Ishia dikpulal as-each riding his schicle but without his consort by his side (as in the Hale Alur and Nanditavare panels) Airruti is curious to state, on the left shoulder of his vehicle-Man Curious also to note that Indra is again represented in these panels riding his vehicle the elephant. In the inner circular panel, Indra 15 represented standing-a fine, handsome figure-as it should be according to Against writers on Iconography adorned with hirsts (crown), hundrilas (car rings) Hura (garlands) hevera (wrist bands etc.) and other ornaments and draped in his carment. He has two eves and four hands in two of which he carries the water halasa and in the other two he holds his instrumentsthe anl usa in the left and the rayra in the right rounding him on either side, are six male attendants playing on musical instruments of one kind or another Indra has not been given his rehicle Airavata hereperhaps because he is here supposed to have got down his vehicle to honour Gommata by pouring the water on him from the halasa The enclosure round the Gom mata was built by Ganga Raja about 1117 AD The cloisters around the Commata enshrine forty three images -except for two, all of them represent the twenty four Tirthankarus some being repetitions, having been set up at different times by devotees A set of twenty four was set up by one Basavisetti about 1200 AD embellishments add to the grandour of the place site to Gommata outside the enclosure is a Brahmadeva pillar with a pavilion at the top about 6 feet above the ground level enshrining a seated figure of Brahma Below this pavilion stands the figure of Gullakavani

about 5 feet high and holding a gullakāyi in both hands a well built imposing figure. Both the pillar and the figure were caused to be made—so tradition says—by Chāmunda Rāya The Akhanda bāgīlu, so called because the whole doorway is carved out of a single rock, was also caused to be made by Chāmunda Rāya The lintel, which is elaborately carved, shows a seated figure of Lakshmı with flowers in her hands, and elephants on either side, bathing Lakshmi and not the flowers in hei The two shines of Bharatesvara and Bahubali, on either side of this doorway and the grand flight of steps leading to it, were the work of Bharatesvara, about 1130 AD. To the right of this doorway (Akhanda bāgilu) is a big boulder, called Siddhara Gundu (boulder of Siddhas) on which are incised several inscriptions, the top portion being sculptured with rows after rows of seated figures representing Jaina gurus-some of them having labels below them giving their names figures may be compared to what Grunwedel (Buddhist Art in India, 196-197) styles "the never-ending repetition of Buddha figures in the buildings of later Buddhism" The Buddhas and Bödhısatvas on the 10ck-temples at Ellora are of this sort "In this way an endless and altogether monotonous pantheon arises, with vague, merely allegorical names, and constant change of attri-Now, as it was considered a salutary act of the best kind to represent as many Buddha figures as possible, all artistic activity naturally decayed, and after a time there were only reproductions of the established type that were more or less good, and more or less influenced by native style Rows of Buddha figures were employed in the decoration of temple facades, while rocks were turned into terrace-reliefs filled with Buddhas, and caves filled with thousands of Buddha statues of all sizes," as for example at the Pegu Caves near Pekin and in N. China On the analogy adduced, these Jama images multiplied on

Siddhara Gundu should have been later additions probably belong to the 14th century to which the Siddhaia Basti refers itself. This is a small temple enshrining a scated figure of a Siddha about 3 feet high On both sides of the figure stand two fine inscribed pillars each about 6 feet high They are similar to the inscribed pillars in the Mahanavami Mantapa on the Chandragiri Hill and show elegant workmanship especially at their tops which are in the form of a beautiful tower inscription on the pillar to the right (of the Siddha figure) is No 254 (E C II Sravana Belgola) which relates to the epitaph of a Jain teacher named Pandit irva who died in 1398 the composer being Arhaddasa The bottom panel of the tower represents a Jama teacher seated on one side of a thavanakolu (stool) giving instruction to his disciple seated on the other side. The second panel shows a seated Jama figure. The inscription on the other pillar (No 258) commemorates the death in 1432 of another Jama teacher named Srutamuni the composer in this case being the Sanskrit poet Mangaraja The base of the pillar is well carved but is destitute of figure sculpture

No reference to the Gommatisvara can be considered to Fergu be complete without the classical description of it by descri Fergusson In his well known History of India and Gomn Eastern Architecture (II-74) he observes as follows --

The statues of this Jaina saint (Gommata) are among the most remarkable works of native art in the south of India Three of them are well known and have long been known to-Europeans That at Sravana Belgola attracted the attention of the late Duke of Wellington when as Sir A Wellesley he commanded a division at the siege of Seringapatam He like all those who followed him was astonished at the amount of labour such a work must have entailed and puzzled to know whether it was a part of the hill or had been moved to the spot where it now stands The former is the more probable theory The hill is one mass of granite about 400 feet in

height, and probably had a mass or Tor standing on its summit—either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 feet in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from, had it even been twice the size, but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether, however, the rock was found in situ or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there, no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit."

Workman's Estimate The following is taken from Workman's Through Town and Jungle, 82-84 —

"It is probable that Gommata was cut out of a boulder which rested on the spot, as it would have been a work of great difficulty to transport a granite mass of this size up the oval hillside. It is larger than any of the statues of Rameses in Egypt

The figure is standing with shoulders squared and arms hanging straight. Its upper half projects above the surrounding ramparts. It is carved in a fine-grained light grey granite, has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist.

The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile, with which Gommata gazes out on the struggling world.

Gommatesvara has watched over India for only 1,000 years, whilst the statues of Rameses have gazed upon the Nile for more than 4,000. The monolithic Indian saint is thousands of years younger than the prostrate Rameses or the guardians of Abu Simbal, but he is more impressive, both on account of his commanding position on the blow of the hill overlooking the wide stretch of plain and of his size."

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An inscription included in I C II Sravana Belgola, to Praise of new edition, and registered as No 231 (85 of the old edition) of about 1180 A D which is in the form of a short hannada poem in praise of Gommata composed by the Jam poet Boppana also called Sujanottamen fur nishes the following particulars about Gommata -

He was the son of Purudeva or the firs' Tirthanlara and the younger brother of Bharata. His other name was Bahubali or Bhurabali There was a struckle for empire between the brothers which resulted in Bahubali generously handing over the kinedom of the earth to the defeated elder brother and returns from the world in order to do penance He thus became a hexalt and attained such eminence by his victors over Larma that Bharats erected at Pandanapura an image in his form 525 box lengths in height. In course of time the region around the image having become infested with innumerable kukkuta sarnas or cochatrices the statue came to be known as hukl utterary. It afterwards became invisible to all except the initiated. But Chamunda Raya having heard a discription of it set out with the desire of seeing it Finding however that the journey was beyond

his power owing to the distance and inaccessibility of the region he resolved to erect such an image himself and with creat effort succeeded in cetting this statue made and set un

The same inscription describes Goinmata thus -

When an image is very lofty it may not have beauty when possessed of loftiness and real beauty it may not have supernatural power loftmess real hearts and mights super natural power being all united in it how worthy of worship in the world is the glorious form comparable to itself of Gommutesvara Jina! When it is said that Maya (the artist of the gods) Indra and the lord of serpents are unable respectively to draw a likeness to take a full view and to undertake the praise of it who else are then able to draw a likeness to take a full view and to undertake the praise of the matchless form of wondrous beauty of the southern hukkutesvara? The famous world of the Nagas always forming the foundation the earth the base the points of the compass the walls the region

of heaven the 100f, the cars of the gods above the towers, and the cluster of bulliant stars the inner broad jewel-awning, the three worlds enlightened by Jina's sayings have thus become the abode of Gommatesa Is he of matchless beauty? he is Cupid, is he mighty? he is the conqueror of the emperor Bharata, is he liberal? he gave back the whole earth though he had completely conquered it, is he free from attachment? he is engaged in penance and contents himself with the two feet of earth given to him, is he possessed of perfect knowledge? he has destroyed the bonds of harma, this said, how exalted is Bāhubalīsa! No man shall take pleasure in killing, lying, stealing, adultery and covetousness, if he does, he will lose for ever this would and the next lo! Gommatades a looks as if proclaiming this standing on high The ant-hills and the pressing and entwining creepers on the body looking as if the earth and creeper like women owing to their grief came and tightly embraced him, saying, "why have you forsaken us?" The state of Gommatadeva's intense application to penance was worthy to be honoured by the lords of serpents, gods and sages

Mi Naiasimhachar writes --

The account given of Gommata in this inscription is repeated with some additions and variation in the details in several literary works such as the Bhujabali-sataka, of about 1550, by Doddaiya of Piriyapattana, the Bhujabali-charite, of 1614, by Panchabana of Stavana Belgola, the Gommatesvaracharite, of about 1780, by Anantakavi, the Rājāvali-kathe, of 1838, by Devachandia, and the Sthalanuiana of Sravana Bel-Of these, the first work is in Sanskiit and the others in ⊈ola Bhujabali-charite states that Admatha had two sons, Bharata by his wife Yasavathi and Bhujabali by his other wife Sunande Bhujabali married Ichchhadevi and was the ruler of Pandanapula Owing to some misunderstanding, there was a battle between the two brothers, in which Bharata Bhujabali, however, renounced the kingdom was defeated and became an ascetic Bharata had a golden statue, 525 mārus in height, of Bhujabali made and set up Only the gods worshipped the image, the region having become inaccessible to human beings owing to kukkuta-sarpas which infested it Jaina teacher, named Jinasēna, who visited southern Madhura, gave an account of the image at Pandanapura to Kalaladevi,

mother of Chamunda Raya who yowed that she would not taste milk until she saw Gommata Being informed of this by his wife Autades: Chamunda Rasa set out with his mother on his iour ney to Pandanapura In the course of the journey he stopped at Sravana Belgola went up the smaller hill to may homore to Parsy apatha of the Chandragupta bast; and to the foot prints of Bhadrabthu and descended The same night Padmarati and Brahma appeared to him in a dream and said Around the god at Pandanapura to a considerable distance kukkuta sarpas keep guard and will not allow any one to approach. It is not there fore possible for you to see him Pleased with your devotion he will however manifest himself to you on the summit of the larger hill Purify yourself and discharge a golden shot from your bow from the smaller hill and the god will instantly become The mother too had a similar dream morning Chamunda Raya purified himself and standing on a rock on the smaller hill facing south discharged from his bow a golden shot to a boulder on the larger hill As soon as the shot struck the boulder the head of Gommata revealed itself. When afterwards the officiating priest placed a diamond chisel on the boulder and struck it with a jewel hammer the layers of stone fell off and the full mane became visible. Then with the help of sculptors Chamunda Raya caused to be made the Patala gamba with Brahma to the right the laksha gamba with Brahma in front the upper storey the Tyagadakamba with Brahma the entrance known as Akhandabagulu carved out of a single stone and flights of stens here and there

He then made elaborate arrangements for performing the abhishela or anointment of Gommata. But to his grief the milk used for anointing the image would not descend lower than the thighs. Being at a loss to know the reason for this he sought the advice of his guru who directed him to use for anointment the little milk that an old woman had brought in a white gulla lays (the fruit of the egg plant). When the priests poured this milk on the head of the image it instantly ran down all over the statue in streams and covered the hill ran down all over the statue in streams and covered the hill The old woman was henceforward known as Gullakāṣṣṣṣṭ Chamunda Rāṣa then founded a village at the foot of the hill and granted for the god a large number of villages (68 named) of the rovenue value of 96 000 varahas. When he asked his guru Antasēna as to the name to be bestowed on the village

newly built, he said, "as the old woman who had brought milk in a white gulla-kāyi obtained celebrity by immersing the god in that milk, it is appropriate that the village should be named Belgola" He accordingly named the village Belgola and had also a stone image of Gullakāyajji made He obtained renown by founding this modern (abhinava) Pandanapura.

The author of this work, Panchabāna, is named in inscription No 250 (84) of 1634.

Date of the Statue

An inscription registered as No 234 in the new Edition (No 85 of the old Edition) of the Sravana Belgola volume of inscriptions, dated in 1180 AD, states that the statue of the Gommata was caused to be made by Chāmunda Rāya Chāmunda Rāya was the Minister of the Ganga king Rāchamalla, whose reign began about 974 A D and ended in about 984 A D. Narasımhachar thinks that the statue must have been erected about 983 A.D., since according to tradition the conseciation took place during Rāchamalla's reign as a Kannada work on the Twenty-four Tirthankaras, popularly known as Chāmunda Rāya Purāna, composed in 978 AD, does not mention the election of the statue in the long account given of the author's achievements, it is, he thinks, reasonable to conclude that the image was set up after 978 A.D In the absence of more precise information, he would set down the completion of the colossus to 983 A D The traditional date of the consecration of Gommata by Chāmunda Rāya given in several literary works is Sunday the fith lunar day of the bright fortnight of Chaitra of the cyclic year Vibhava corresponding to the year 600 of the Kaliyuga era Dr Shama Sastrı in one of his recent Reports suggests on the basis of a verse in Nemichandra's Gommatasāra, that the Vibhava year mentioned in the verse can only refer to one of the two Vibhava years, one coinciding with 968 AD and another with 1028 AD. But as the astronomical particulars given in it fully agree with the

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Libhara year which coincided with 1028 A D he thinks that the statue of Gommata was set up by Chamunda Raya in 1028 A D According to him the exact date is Sunday 3rd March 1028 A D (V A R for 1923 Paras 58 60) If this date is held to be correct, then the tradition that the consecration tool place during the reign of Rachamalla is without any foundation. It is possible that the exerts tion of the statue was begun in Ruch inalla s reign but it was completed after his time when the consecration took place. I xcept on some such hypothesis it is difficult to explain the difference of it vers between the years 981 AD, the last year of Rachamalla's reign and 1028 A D which corresponds to the Libhara year in which the consecration is said to have taken place

There is another statue of some interest on the The Blars Chandragers Hill and it deserves to be noted here as it state is closely connected with the Gommata and also belongs 10th ce tury to about the 10th century. This statue is to the west of the Maharnayami Mantan close to the kitchen It is 9 feet high facing west. It is said to represent Bhara tessars, brother of Bahubali or Gommata and son of Admatha, the first Tirthankara. The mange is an unfinished one-being complete only to the knees from which point it rises from the face of the rock. It may have been carved out of a large upright boulder on the spot where it stands A few feet from this statue is an inscription (F C II Stavana Belgola No 61) stating that Arittonini caused something to be made From this it has been supposed that he was the sculptor of this statue and the colossus on the Doddabetta But the inscription is distinct that he caused something to be So he cannot be the sculptor nor can we be sure that the statue was the thing caused to be made by him The period of the inscription seems to be about 900 A D nearly a century before the colossus on the larger hill

came into existence. Anttonemi is the Piakrit form of the Sanskiit Arishtanemi, which is the name of the Jina Neminatha. It is also the name of several Jaina teachers in inscriptions of the 7th century AD. and onwards to the middle of the 10th century

The statue, though incomplete, is not without sculptural ment. It differs from the colossus in its facial expression. The eyes and head look up slightly heavenwards and the body is conceived as that of a gymnast. If finished, it would have proved an admirably conceived figure, depicting philosophic contemplation of a highly serene type.

Virakals The Begur Stone, 890 A D

Of vīrakals, probably the best of this period is the Begur The whole of the lower portion of this stone is taken up with an elaborate piece of interesting sculpture representing the battle to which the inscription refers and the admission of the hero to paradise It belongs to the time of Eleyappa, the Ganga King-about 890 A.D He was at war with a neighbouring prince, of the name of Vīia Mahēndia Under Ereyappa's orders, the chief Nāgattaia maiched upon Mahēndra's son Ayappa battle at Tumbepādi, where, in the words of the inscription, "the battle was losing ground, going close up among the elephants, he slew (Ayappa) and died," Nāgattara saved the day, but sacrificed his life in so doing This dutiful service was rewarded by the bestowal of the Nagattara-crown on Iruga apparently the hero's son-with the giant of twelve villages, of which the chief was Bempui, now called Begui, where the inscribed slab was originally found by Mi Lewin Bowring and removed to the Bangalore Museum, where it may be now seen The stone forms the frontispiece to Rice's E C IX and is registered as Bangalore 83, dated 890 A.D In the uppermost panel are shown the nymphs, three on three sides of India, who is seen seated on a high stool (representing his throne) with his hands on his knees which are folded up

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mood his right and left hands being both placed between his knees One of the nymphs to the left side holds her right hand up with two fingers on to the Heavens She probably represents a dancing nyingh. In the next panel are on one side three cavalry officers all on horses the leader of whom (Nagattara) is probably he who is on the biggest horse, with his sword held up in the striking atti Before him are other fighters marching against tude the enemy, the leader of whom is seen riding on a well caparisoned elephant-this is probably Ayappa. In the lowest panel the battle between the foot soldiers is depicted The whole is a spirited piece of representation There is movement and life in the figure The battle must have been a bloody one the fighting being close. The fighters are seen in different postures and attitudes of striking falling rising crouching and using the various implements of warfare—swords daggers spikes etc from every point of vantage apparently to inflict the greatest amount of damage and shielding themselves against the blows of the enemy in every possible manner bending stooping and all but lying down The hero of the day Nagattara on his fine and well prooined and well caparisoned steed with its head down in the stress of the fight is seen to advantage in his turned agile attitude, with his sword held aloft in his right hand advancing against the enemy, who is at the head of a beautiful elephant whose raised up legs betray its agitated walk down the field of battle bearing his master who shows up above his head his dagger indicating his desire to pierce it into the body of his chief foe

At the head of the Doddahundi Stone (E C III 1 T Narsipur 91 dated in 921 A D though Sir John Fleet assigns it to about A D 840 -E I VI No 6 and now Scene -The in the Bangalore Museum) is a suggestive bas relief Stone

Miscellaneous Sculpture A Domest c Doddahundı 921 A D

depicting Nītimāiga's death, the exact date of which event is not known, but his eldest son Satyavākya was present at It has been set down to 921 A D One of the king's followers, Agarayya by name, evinced his fidelity by being buried under him. The king is represented as dying on a couch, which is apparently wooden, two of its bent legs being visible Underneath the couch, are two vessels, one globular and another oval, on two little stands, with their mouths closed by tight fitting lids The king is lying down gently on his right with his right hand half resting on what appear to be double pillows, one on another, and touching the edge of the cot, with his crowned head laised up, and his outstretched legs, passing over the left lap of Agarayya, his family servant, who stands by supporting him by his right hand, lest partly on an oval foot pillow. The king wears a triple crown, circular ear-rings, pendants and necklaces, circular ornaments on the upper arms and at the wrists and on the legs He is in his shorts and over him are two umbiellas, one big and another short. Agarayya wears a peaked cap and is dressed nearly in the same manner except that he has no ornament for He is, however, pointing his raised left hand either leg with the five fingers open heavenward, apparently suggesting that Heaven is awaiting to receive His Majesty the King on his death Behind the dying king, at his head-side, is the well-dressed figure of an young warriorlike boy, in full panoply, side-sword hanging, dagger tucked up to the waist and hand-knife in striking upsidedown attitude, standing in great anguish slightly bent to one side, but brave withal His face resembles that of the dying king and directly over his head, the hair of which is done up nicely in a double knot, one above another, with a flower in between, in crosswise fashion, producing a pleasing effect, is an umbrella, which shows his royal origin This is without doubt, Nītimāiga's "good son Satyavākya" as he is described, in the inscription,

which adds, that he-the latter-granted a halnad (i.e. grave side gift) to Agarayya for his gallant deed Agarayya's position in the sculpture shows that he not merely supported the king on his death bed by offering his lap to him (as his own son would have done accord ing to immemorial custom) but also went one sten further and allowed himself to be actually buried under the king The dying king with his left hand on his loins, indicating not only the last stage of physical exhaustion requiring his being propped up on the couch but also the pain of final separation from those near and dear to him, his sorrowing but brave son and the self sacrificing major domo filled with joy at the opportunity given him for demonstrating his loyalty are brought out with a sure The scene is a domestic one and that is well impressed by the couch and the vessels and by the very select nature of the party present on the occasion sculpture has been described as 'rude 'by Mr Rice, but its rudeness is confined to the stone and does not extend to the realistic picture portrayed by it There is no fault about its make up and that is not by any means its least remarkable part The arrangement of the three um brellas one held directly above the son, and the two others only on the king and not on the serf, who is close by shows that the artist's skill was undeniably great. The dresses and ornaments of the king the major domo and the royal son are equally faultless, the sash on the shorts of the son being nicely done up and brought neatly folded down to his ankles One can almost perceive the effect of the pressure applied at the waist by this arrange There is it may be remarked, no rudeness about the sculptor s art as depicted in this piece of work

Very spirited is the representation of the fight between A Hunting the hound and the boar at the head of the Atukur Stone of the time of the Ganga King Butuga When set on 90AD M Gr VOL II

Scene on the Atuku Stone

the chase, the hound, a fine beast with its short tail curled up to the hind part of its body, thrusts its right fore leg into the half-opened mouth of the boar and applies its wide opened mouth with its well formed teeth, to the forehead of the bear, which, with its short tail turned up in anger, and its hind feet being planted in the ground, and its fore feet laised up, parries the blow successfully, with the result, "the boar and the hound," as the inscription recoids, "died together." To expiate the sin committed by the hound—in thus dying in the conflict—a stone was set up before the temple of Chellesvara at Ātukūr, and a suitable piece of land was granted for its worship by the temple priest. It is enjoined that if the latter "enjoys it (the land) but does not perform worship to the stone, (he) is guilty of the sins that (the) hound had committed" The attack of the hound on the boar as depicted in this sculptural piece is perfectly lifelike, everything about the two animals being thoroughly natural and realistic to a degree. The idea of the sculptor seems to be to convey the impression that the animals are well matched, and their death together—i.e simultaneously—shows that the hound, which ought to have succeeded, paid the penalty for its sins by dying with the boar. The contents of the inscription fully confirm this idea of the aitist who has translated the object of the donor with both vigour and skill setting up of the stone is clear evidence of the love of the chase that prevailed in Ganga times and of the animals employed in it

Sculptural Representations of Elephant *Circa* 900 A D and 907 A D The figure of the elephant at the head of the Kyātanahallı stone inscription (E C Mysole i Seringapatam 147) is a fine one, standing on its hind legs, in elect posture, with its proboscis slightly raised and bent gently inwards. It is shown as it it were about to bellow or as actually bellowing. Stilkingly different is the



Vikramāditya Brahma-Iinālaya, Kuppattur, 1077 A D. In the reign of his successor Vikramāditya, the beautiful Brahma Jinālaya appears to have been built at Kuppattur (E C VIII Shimoga ii. Sorab 262, dated in 1077 A.D.) It must have been highly ornamented, if the inscription relating to it is to be believed. This inscription contains an elaborate account of its foundation. It is described as "an ornament to the world," for which the virtuous queen Mālala Dēvi obtained from King Kīrtti Siddani the most beautiful place in Edanda as a grant. It was consecrated by her through the Jaina teacher Padmanandi Siddhānta Dēva and called Pārsva-Dēva Chaityālaya. To it the Brāhmans of Kuppattur, having been worshipped by her, gave the name of Brahma-Jinālaya. She purchased lands from these Brāhmans and endowed them also to the new temple

Jain Basadis at Humcha, 1077 A.D

The Jain basadis at Humcha in the modern Nagar Taluk, which may be assigned to the same reign, must have been fine buildings, especially the Pancha-basadi, described in Nagar 35 (E C VIII Shimoga ii) and other inscriptions as Urvi-tilakam, a glory to the world They are now in ruins These five basadis were built in 1077 AD, the foundation stone for them being laid by the Jama saint Siīvijaya Dēva (also called Pandita Pānjāta) the preceptor of Chattala Dēvi, adopted daughter of Rakkasa Ganga, who became the Pallava queen The inscription states that the five basadis were built by Chattala Devi, who made grants of villages to them. Apparently, she greatly beautified them, inscription says, "she undertook the task of making the Pancha-basadi, known as Urvi-tilakam", i e, an oinament of the world She is described as a great benefactor She had gained renown, we are told, by completing "tank, well, basadı, temple, watershed, sacred bathıng place, satra (feeding place), grove and other well known works of ment" The Pancha-basadi is described in the

inscription as 'that lofty pile, which 'was the foremost in the world Its alternative name was Pancha Kūta Jinā mandira This name indicates that the temple was one with five shrines in it and must have been of the type which in the true Hoysala style came to be known as the Panchakütüchala

To the same period may be assigned many other breadis. Tattakere built by Ganga feudatories of the Western Chalukyas The etc Basadis Minister of one of these Nokkaya built a good number -one at Tattakere another in Havee and still another at Nellavati, the latter two in honour of his dead son The local chief (a Ganga) made grants to these temples and conferred royal insignia and the village headship of eight villages on Nokkayya the great minister of the time The basadi built at Tattakere, shone it would appear with the big village of Tattakere surrounding it Nokkayya built four more basadis and established places for the distribution of water and food as well (E C VII Shimoga 10)

In 1113 AD, in the reign of Bhujabala Ganga Bannikere Permadi Deva apparently a Ganga feudatory of the Basadi 1113 Chalukyas his second wife Bachala Devi built what is described as a beautiful Jain temple at Bannikere, which the king and others endowed (E C VII Shimoga 97)

On the subversion of the Gangas by the Chölas in 1004 AD the Hoysalas rose to power in the west of Mysore and eventually in 1116 A D expelled the Cholas and Sosevur or became rulers of the whole country Their birth place Oirea 10.0 was Angadi and they were Jains by religion The ruined AD temples at Sosevur or Angadi must have been fine buildings In one of them is a well executed image of Kesava still standing and there are large figures of the

(111) Hoysalas Vinaväditya Temples at

Sapta Mātrika at the Vasantamma temple But the finest and oldest sculpture is in the Jain bastis, probably of the 11th century. In addition to the massive seated images of Jina, in one of the bastis is a striking female figure representing a Yakshini. Above her head is a beautiful leafy canopy, and studded over the whole are minutely sculptured arboral animals, such as birds, squirrels, tree-frogs, lizards, etc. She may be compared to the Yakshini Chanda, who is represented, on a pillar in the Barahat stupa, as standing under a tree, and raising her hands among the branches as if to pluck the blossoms (vide Cunningham's Bhārhut, pl XXII). The same subject is met with, decoratively treated under the suchis of the gateways of Sānchi (vide Grunwedel's Buddhist Art in India, 41)

Jain Temple, Hale Belgola, 1094 A D

To the period—as Yuvarāja—of Vinayādītya's son Eleyanga may probably be assigned the ruined Jaina temple in Hoysala style at Hale Belgola This is one of the temples that marks the transition from the Chālukya to the Hoysala style of architecture The central ceiling of the navaranga, which is beautifully carved, has figures of the ashta-dikpālakas, seated on their vehicles with then consorts, the middle panel being occupied by Dharanendia, with a five-hooded canopy, holding a bow in the left hand and what looks like a conch-shell in the right There are also two well carved $ch\bar{a}mara$ bearers, five feet high, lying mutilated The navaranga doorway shows good workmanship Inscription No 148, dated in 1094 A D (EC V Chennarāyapatna 148) records a grant by Ereyanga, father of Vishnuvardhana, to the Jama guru Gopanandi, whom it praises, and in whose favour it records the giant of the village of Rāchanahalli and the Belgola Twelve for repairs of the basadis of Belgola and other places The period of this basti is probably 1094 A D

The basts at Hatna Tiptur Faluk, known as the Battat Nagara Jinalaya has a beautiful image which according 1100 AD to an inscription on its pedestal was set up by Mariyane dardanavaka, the father in law of link Ballala I

Punisa, the general of Vishnusardhana employed a teration of Jain his wealth without any fear in restoring Jaina basadis Tent eater throughout Gang avade as they were in the days of the lab as 1116 Gangas The Chelas had been ejected from Tall ad and with them we are to infer their faith Savism The general Punisa who was largely instrumental in effecting the reconquest proclaimed his victory by restoring the lasadis of the older faith of the land. An inscription dated in 1116 AD (I C IV Yedatore 6) states this in so many words. The words actually used in it are - Without any room for fear in the manner of the Gangas he decorated the basadis of the Gangavadi in Ninety six Thousand Punish Rain dandadhisa *

According to an inscription dated in 1116 A D (I C Tril to Be ti IV Chamarajangar 83) Punisa built a basadi at Chama rajanagar which in his time was called Arakottara and AD endowed it It was called the Punisa Jinalaya or Tributa basadi. It is probably represented now by the Parsyanatha basti at Chamarajana, ar where the slab containing this inscription has been found In 1117 AD he built the Indirakulagriha at Sravana Belgola and made a grant to it (I C II Sravana Belgola 71) His wife Lakshmi built in 1116 A D the Frudukatte basti dedicated to Adinatha Sravana Belgola (L C II Sravana Belgola No 130)

Chamaraja rsc r 1110

The Terma Basti at Sravana Belgola also known as Terma Basti Bahubali Basti from Bahubali (or Gommata) enshrined Belgola 1117 in it has a curious car like structure in front of it. It is AD known as mandara and is sculptured on all sides with 52

Jina figures. Two varieties of mandara are mentioned—namely Nandīsvaia and Mēiu. The present structure belongs to the latter class. An inscription (Siavana Belgola 7) dated 1117 A.D. states that Māchikabbe and Sāntikabbe, mothers respectively of Poysala Setti and Nēmi Setti, royal merchants of king Vishnuvaidhana, caused the temple to be erected and the mandara made.

Vishnuvardhana Kattale Basti on Chandragiri Hill, Sravana Belgola, 1118 A D

Another basti built by Punīsa himself is the Kattale or dark basti, owing to want of light in it. It is dedicated to Adınatha, the first Tilthankara His image is a fine seated figure, about 6 feet high, flanked by male chauri beaiers (see plate XI in E C. II) The sculptor has brought out the deep contemplative mood of the saint. The chauii bearers are in sympathy with this attitude, as their half-shut eyes show These so-called "chauri bearers" are really Yakshas, carrying clubs in one of their hands and in the other a fruit, whose conical upper part is visible in the palm of their hands an inscription on the pedestal of the image, it is learnt that Ganga Rāja, the general of King Vishnuvardhana, caused the basti to be erected for his mother Pochavveprobably about 1118 A.D. This is the only temple on the Sravana Belgola hill which has a circum-ambulatory passage around the garbhagriha

Bastı at Jınanāthapura, 1117 A D Ganga Rāja founded Jinanāthapura, about 1117 AD. together with the basti at that place. The basti is a fine specimen of Hoysala work. The figure of Sāntinātha is a fine image, $5\frac{1}{2}$ feet high, flanked by male chauri bearers. The navaranga has four elegantly executed pillars adoined with bead work. It has besides, nine good ceilings, each about $1\frac{1}{2}$ feet deep. One of these is of the lotus pattern, with no figure sculpture except for the simha lalāta, at top and bottom. This basti is perhaps the most ornate of the Jina temples in the State.

Among other Bastis of sculptural interest belonging to Other Bastis Vishnuvardhana's time are the Savati Ghandavarana bastı on Chandragırı Hill at Sravana Belgola built by his queen, Santala Devi in 1123 AD, in which the male chang bearers and Yaksha and Yakshini figures are of particular interest and the Mallinatha basti at Abalwadi in Koppa Hobli, Mandya Taluk, built in 1130 A D (EC I Mysore : Mandya 50) The Parsyanatha basti at Bastihalli near Halebid is well known for its turned and polished pillars which yield double reflections This basti was erected in 1133 A D (E C IV Hassan, Belur 124) Samanta Soma we are told, in an inscription of 1141 2 A D (E C IV Nagamangala 91) built a lofty chartvalaya at Heb Bidiruryadi. It was apparently called (E C IV Nagamanagla 95) the El köti Jinalaya and its sculptor was Machoja who styles himself the acharya of Kalkarinad the Visyakarma of Kaliyuga Samanta Soma s son, Mara Deva fell in some battle and his wife, the Mahasati Mahadevi, we are told in an inscription dated in 1150 A D from love to her husband, went to swarga with him and he gained the world of gods

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There is some fine sculptural worl in the Bhandari Naraimba I Basti at Sravana Belgola which dates from the time of Basti Narasımha I It is the largest temple at Sravana Sravana Belgola dedicated to the twenty four Tirthanharas Apple 1141 The twenty four figures each about 3 feet high stand line on a long ornamental pedestal in the garbhagriha There are three doorways the middle one being well carved with large perforated screens at the sides of each The navaranga doorway is well executed especially its lintel which is carved with human and animal figures and foliage A veranda runs round the whole building as also a stone railing. The railing is supported by round pillars about 4 feet high to which

thick slabs, about 2 feet and 6 inches bload respectively, are mortised lengthwise at the bottom and top, leaving an open space of about 9 inches in the middle. The mānasthambha in front of the basti is a fine monolith. The temple is popularly known as Bhandāra because it was erected by Hulla, the bhandari or treasurer of the Hoysala king Narasimha I (1143-1173 AD). From Siavana Belgola inscriptions Nos 345 and 349, it is noted that the basti was erected in 1159 and that Narasimha, giving it the name of Bhavyachūdāmani, granted for its upkeep the village of Savaneru. Inscription No 345 speaks in praise of it thus—

"The general Hulla caused this excellent Jina temple to be built with all adjuncts so that people said that it was a charming ornament of Gommatapura Together with its enclosure, dancing hall, two fine strongly built large Jaina dwellings at the sides, and mansion with doorways resplendent with various elegant ornaments of foliage and figures, the matchless temple of Chaturvimsati-Tirthankaras, resembling a mass of religious ment, was thus completed by Hulla"

Beautification
of Chandragupta Basti,
- Circa 1145
A D

Various additions tothe Chandragupta Chandragiri Hill at Sravana Belgola appear to have been made in the 12th century Among these additions was an ornamental doorway set up in front with perforated stone screens at the sides, thus closing up the former open veranda The doorway is beautifully executed, each architrave having fine fascias of elegant workmanship The screens are pierced with square openings in ten regular rows and the interspaces, forty-five on each, are carved with minute figure sculptures supposed to represent scenes from the lives of the Sruta-Kēvali Bhadrabāhu and $_{
m the}$ Maurya Emperor Chandragupta These sculptures, though exceedingly minute, are clear and display artistic talents of a distinguished order the eastern screen, the name (or rather signature) of

Datoja occurs in characters of the 12th century AD, it is undoubted that it is the name of the sculptor who made the screens and the doorway He is most probably identical with the engraver of the inscription 110 dated in 1115 AD, included in the new Srarana Belgola This Dasoja was the son of the volume (E C II) sculptor Ramoja, entitled Sevanuballara Deva The outer walls are decorated with pilasters and above them with two fine friezes one of two ornamental niches and the other of the heads and trunks of hone mostly in pairs facing each other

The navaranga of the Santisvara Basti at Nittur has Santisvara nine beautifully carved ceilings. The elegantly carved 1100 AD doorway has fine fascias in each architrave and bears an inscription on the lintel giving the name of the artist who prepared the doorway

The Parsvanatha Basti at Heggere in Chitaldrug Parsvanatha District built of black stone is a fine specimen of Hoysala architecture consisting of a parbhagriha a sukhanāsi Ati and a navaranga. It is an elegent structure possessing considerable architectural merit being perhaps the only basti of its kind in the State The sul handsi entrance has perforated screens at the sides its pediment too being a perforated screen. The navaranga is supported by four good black stone pillars and its central ceiling about 2 feet deep has a lotus bud, and is similar to those of the garbhagriha and sul hanast the other ceilings being square and flat adorned with lotuses of three con secutive rows of petals surrounded by knobs except the one at the entrance which has nine blown lotuses. The original Jina image is gone and in its place there is now a small figure of Anantanatha The outer walls have no figure sculpture but only a row of fine flowers of vari ous patterns all round The basti was built in 1160

H ggere 1160

(E C. IV Chiknayakanhalli 21) during the leign of Narasımha 1 by the Mahāsāmanta Gōvidēva in memory of his deceased consoit Mahādēvi-Nāyakiti

Mahānavamı Mantapa, Sravana Belgola, 1176 A D

To the south of the garbhagiiha of Kattale Basti, on the Chandragui Hill at Sravana Belgola, stand two fine four-pillared mantapas side by side facing east, which belong to the time of Ballala II. Both of them have inscribed pillars set up in the middle. The inscribed pillar in the north mantapa is beautifully executed, especially its top which is in the form of an elegant tower. The inscription on the pillar (Sravana Belgola No 66) is the epitaph of a Jaina teacher named Nayakīiti, who died in 1176 A D, set up by the minister Nagadēva, his lay disciple There are likewise several other mantapas containing inscribed pillars of ordinary workmanship: one to the south of the Chāmunda Rāya bastı, one to the east of Eradukatte bastı, and two standıng side by side like the Mahānavami mantapas to the south of the Tēima bastı

Ballala II Akkana Basti, Sravana Belgola, 1181 A D Very interesting sculptural work is to be found in the Akkana Basti, at the same village, which is the only temple in the village in the Hoysala style of architecture. It is a fine structure consisting of garbhagriha, sukhanāsi, navaranga and a porch. The garbhagriha, with a well-carved doorway, enshrines a standing figure, about 5 feet high, of Pārsvanātha, sheltered by a seven-hooded serpent. In the sukhanāsi, whose doorway is flanked by perforated screens, are seated, facing each other, fine figures of Dharanēndra and Padmāvati, the Yaksha and Yakshini of this Jina. They are all about 3 feet high and canopied by a five-hooded serpent. The navaranga has four beautiful black stone pillars ornamented with bead work and nine elegantly executed ceilings which are nearly two feet deep. The pillars are polished and have a shining

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surface like those of the Parsvanatha temple at Bastiballi near Halebid. The porch has also a fine ceiling. It has also a railed parapet or jagati with a friere in the middle of flowers between tilasters. The outer walls are decorated here and there with fine pilasters and ministure turrets The tower, consisting mostly of uncarred blocks, except for a row of figures from the bot om to the ton in the four directions has on its front embankment a beautiful panel very artistically carved with scroll work and surmounted with a simila laluta or hous head. The nanel has a scated Jina figure under a riul lode or triple umbrelly in the centre flanked on either side by a male chauri bearer a standing Jina and Yal sha or Yakshini The pedestal is flanked by elephants. The embankment has at its sides figures of Sarassathi. The tower itself has a seated figure in front I rom the beautiful inscription (Sravana Belgola No 327) which stands to the right of the porch, it is learnt that the temple was built in 1181 AD by a Jim lady Achivalla, wife of Chandra mault the Brahman minister of the Hoverly ling Ballala II and that the king granted for its upkeep the village Bammeyanahalli The temple is called Akkana basti, a shortened form of Achiyal I and basti i e bisti founded by Achival la This fact is confirmed by an inscription on the pedestal of the image of Parsyanatha and by another at the village of Bammeyanahalli granted by Ballala II (F C V Chennarayapatna 150 of 1162 A D)

During the time of the feudatory Ladamba chief Boppa Saninatha his foremost supporter, Sanhara Samanti, apparently the Miguil general of the ruling Hoysala king Ballula II built what 1193 A D appears to have been a splendid temple dedicated to Santinatha at Magudi Magudi evidently was a part of Bandanike the royal city The image of Santhinatha we are told shone brilliantly -his feet illuminated by the rays from the jewelled crowns of gods, hhicharas, and

"With however much milk he (Pāisvanātha. serpents. ie, the image) is bathed, it disappears, though garlanded with flowers down to his feet, they vanish, though bathed with hot water, he on the contrary becomes cold,—is this not sufficient to describe the greatness of Santinatha?" Here is a further description of the image -"The image removes the impurity of the feet, reflects in the hall and pillars the thoughts of the heart, gives life to the lines of figures and makes the walls appear as if moving,—such were the comments of the people on the Jinendia temple which Sāmanta Sankaia caused to be made in Māgudi" The beauty of the temple so impressed even the head of the (Biāhmanic) temple of Tripurāntaka at Baligami, that he not only praised it—so that, the inscription adds, it became a source of joy both to Jains and Sivaites—but also bestowed on it a sthala vritti, consisting of a garden of 500 areca trees, a flower garden, good rice-land and an Other chiefs, kings and merchants also made grants to this temple Both the shrine and the image in it must have been so well made as to have merited all this great praise It is clear that the language employed is not altogether poetic or hyperbolic, but had a basis in fact

Sāntınātha Bastı, Sravana Belgola, 1200 A D Though small, the temple of Sāntinātha basti, near Siavana Belgola, is a fine example of Hoysala style of architecture. On the outer walls there are images of Jinas, Yakshas and Yakshinis. This appears to be a rare feature in Jaina temples as no such ornamentation is found on the outer walls of other bastis of this style of architecture. From an inscription on the pedestal of the god of this temple, it is learnt that it was built about 1200 AD

Lofty Jain Image, Basti-Hoskote, Circa 1200 A D At Basti Hoskote, Kiishnarajapet Taluk, there is a lofty Jain figure, about 15 feet high, now enshrined in a new building. Apparently there was an important temple

here which has disappeared. The image probably belongs to Circa 1200 A D

To about the same period may be assumed the tall Brahmativa Brahmadeva Pillar set up in the basti at Kambadahalli in Sagamangala Taluk. It is about 50 feet high with hi il Core proportionate girth. It has on the top a scated figure of Brilian facing cast and bells all round. It is perhaps the loftiest Brahmadeva pillar known so far in the State It has the usual decoration bands at regular intervals

1200 A D

The Mangavi Basti, at Stavana Belgola built about statis iii 1320 A D in the reign of Ballala III contains a standing Mangiri ngure of Santinatha. In front of this temple there are bravara two well carred elephants. The temple was caused to be built by Mangayi of Belgola, a crest jewel of royal dancing girls, and a disciple of Abbinava Charukirti Pandita charva Though it was called Tribhuvana Chudamani, there is little striking about it and fully bears testimony to the evil days into which the Hoysala line had fallen

Hele 14 1723

To the south east of the village of linanathapura Jin Tinte Sravana Belgola is an inscribed tomb, generally known Jin : 4tl at a as samudhi mantapa, but designated siluluta or stone house in the inscription. It is a square stone structure about 4 feet broad and 5 feet high surmounted by a turret and walled up on all sides without any opening inscription on it commemorates the death in 1213 A D of Balachandra Deva s son a disciple of the royal guru Semichandra Pandita of Belikumba The silal uta was built by Bairoja on the spot where the body was cremated The epitaph concludes with the statement that a woman named halabbe probably the widow of the deceased also ended her life in 1211 AD (EC 11 Sravana Belcola No 389) There is a similar but smaller tomb on the rock to the north of the tank known as Tayarekere to the

Silakuta at ra 1213 \ D west of the smaller hill at Sravana Belgola It has an inscription close to it (*E C* 31 Sravana Belgola No 362), which says that it is the tomb of the ascetic Chārukīiti Pandita, who died in 1643

Nishidis at Halebīd, 1295 A D At Pushpagiii, near Halebīd, there are some interesting Jain nishidis or monuments which deserve notice. They are memorials to Jain gurus who performed the austere religious fast called sallekhana—One of these is dated in 1295 A.D and commemorates the death of Vardhamāna Maladhāri Dēva, the composer of the inscription relating to it being the poet Padma—There are a few more memorials of this kind in the Jain temples at Halebīd (E C V Belur 131-4)—They have the figure of the quru and his disciple sculptured at the top, sometimes on more than one side, with their names written below, and a small table, called thavana kōlu, on which the book that is taught is supposed to be placed, is represented between them (M A.R. for 1907-08, Para 50).

MEDIÆVAL PERIOD

(a) Brāhman
(1) Vijayanagar Kings,
1336 1565 A D
Types of
Monuments
(1) Temples

With the silent displacement of the Hoysalas by the Vijayanagar dynasty, the Dravidian style of architecture became once again predominant in the land. The resuscitation of this style resulted in the erection of many temples in that style in the State. But the temples erected in that style bear manifest traces of the long popular Hoysala art. Several of these temples are built on high terraces like temples built in the Hoysala style. Often also additions in the Dravidian style have been made to temples elected in the Hoysala style, both in the sculptural and architectural parts. For instance, the front hall added to the Hoysala temple at Settikere, in Tumkur District, is in the Dravidian style Later Dravidian temples present, likewise, some features of the

Saracenic style This was specially so in the sculptural part of new erections (e.g. Venkataramana temple at Rampura)

The Vidyasankara temple at Sringëri is another example Vidyasankara of a temple in the Dravidian style which has noteworthy Singer 13.5 Hoysala features about it So marked are the Hoysala AD features in its construction that it has been seriously set down by some writers as a Hoysala temple A close examination of the interior and exterior parts of the temple however leaves little doubt that it is a temple built primarily in the Dravidian style, with Hoverla features in its ornamentation. It is in fact the most ornate temple in the Dravidian style in the State chief Hoysala features are it is built on a raised terrace it has rows of animals. Puranic scenes etc on its outer walls But in its plan it is plainly Dravidian A fuller description of its architectural features will be found in Chapter VI Architecture From the sculptural point of view, it is as has been remarked, a veritable museum of sculptures for the study of Hindu iconography The elaborate figure sculpture the Puranic scenes, and the chains of stone rings hanging from the eaves at several of its corners deserve special mention

The newly built temple of Sarada at this place shows Sarada great skill in modern sculptural work. A little to the Temple south of it is a lofty dipastambha or lamp pillar, about 35 feet high with a male figure (often mistaken as a repre sentation of Buddha) with folded hands on the south face

The temple at Virupakshipura in Kolar District per haps the largest temple in the State was built during the reign of Deva Raya II (1419 1446 AD) It has a Parvati shrine which is unique in having the figure of a lion in front of it just like Nandi in front of Siva temples

Virup ksha Temple at Virup kshi pura Circa 1420 A D

Mantaps at Melkote, 1458 A D

At Melkote, the pillars of the mantapa in front of the Lakshmidevi temple, have fine sculptures with short inscriptions underneath them explaining them sculptures represent scenes from the Rāmāyana and the Bhagavata The inscriptions show that that mantap was put up in 1458 A D by Ranganāyaki, wife of Tımmadannayaka, mınıster of Devaraya II and Mallıkārjuna, who describes himself as "tne loid of Nelamangala and the restorer of Melköte" Two of the sculptural representations may be mentioned one representing the killing of Kamsa by Krishna and the other showing Vibhīshana visiting Rāma (M.A.R 1906-07, Para 31) To the same class belong the figure sculpture to be found on the pillars in the Tirukachchi-Nambi temple at Melkote, which has also been assigned to the time of Mallikārjuna. The sculptures have below them descriptive inscriptions. They are 13 in number and the inscriptions below them show that they are illustrative of the incidents connected with the life of Arjuna for instance, states that it represents Arjuna's penance on the Indrakīla mountain. (See M.A R, 1907-08, Para 61).

Varāhaswāmi Temple at Mysore, 1499 A D The Varāhaswāmi temple at Mysore, which goes back to a time anterior to 1499 AD, has a finely carved doorway and well executed pillars

Gaurīswara Temple, Yelandur, 1500 A D The Gauriswara temple at Yelandui should have been a fine temple in the Diavidian style, judging from the Mahādvāia and the Panchalinga cells. It has been recently restored with the materials of a ruined temple at Yeiiyui It was built, according to one inscription in it, in 1500 by Singe-Depa, a Hadinadu chief, while Mudda Rāja, a later Hadinadu chief, added the fine Panchalinga cells and the Mahādvāra with beautiful sculptures in them. The pillais have sculptures illustrating scenes from the Saiva Purānas and the Rāmāyana.

In the fine Dravidian temple of Mallikarjuna at Mallikarjuna Pankajanahalli, which belongs to the time of Krishna Iankajana Deva Rava (1509 1530) the Mahadvara has notable Islii Circa figure sculpture Among the sculptures on the pillars may be mentioned hannappa armed with a bow, piere ing his eye with an arrow and kicking a linga canopied by a three hooded snake Saktiganapati or Ganapati with his consort on his left thigh and Siva as Lingod bhava murti with a bear (Vishnu) at the bottom and a swan (Brahma) at the top

One of the best examples of the influence of Hovsala Agnor swara art in temples built in the Dravidian style is the then Circu Aghorisvara temple at Ikkers the second capital of the 1.00 A D heladi kings (Mr Rice Lives the ground plan of this temple in E C VIII ii Trans Page 210) It is a stone building of large and well proportioned dimensions, erected after the style of the Dravidian temples of Vijayanagar The Nandi pavilion in front is a particu larly handsome structure. The sculptural details are worthy of note. The pillars exhibit splendid workman ship-delicate and finished to a nicety as to detail The four little swans on the top on one side and the three others with the tiny laksha with the mace in his right hand to fill the place of the figure of the swan left out, add not a little to the effect produced by the skill dis played in the construction of this mantap Likewise is the lotus row at foot ending with the conventional lion The figure sculpture is throughout most delicately done up while the beauty poses of the Yakshas and Yakshinis and the rearing and crouching lions appearing above and below the several pillars on either side add to the graceful impression produced by the structure as a whole I hough there are traces of Siracenic influence in the architectu ral style adopted for it there is none of it anywhere in its sculptural details which show unmistakable traces of

the dominant Hoysala art. In the sukhanāsi (vestibule) of this temple is a small translucent Nandi carved out of Over the sanctuary is a big stone tower white spai with a projection in front as in Hoysala temples the outer walls of the temple there are, at regular intervals, some twenty perforated windows with oinamental arches, which are worthy of note, a trace apparently of Sāracenic influence. On the floor in front of the shine, in the temple, are effigies of three of the Kēladi kings, doing obeisance, with the name inscribed above each. One of them, Huchcha (mad) Somasekhara, is represented as manacled and fettered The distance between the central pillars was adopted as the standard measure for garden land A rcd of this length, equal to 18 feet 6 inches, was the space called $D\bar{a}ya$ allowed for one tiee, and the Shist or assessment was fixed on 1,000 such $D\bar{a}ya$ at various rates

Temples at Avanı—16th century additions

The fine temples of Lakshmanēsvaia, Bharatēswara, etc at Āvani built in this style, have sculptures on the outer walls, while their navarangas contain splendid ceiling panels of the ashta dikpālakas. The stone doorways of some of these temples are of black stone and beautifully carved. Though the age of these temples goes back to the middle of the 10th century AD, there is no doubt that additions were made to them from time to time. The figures of the "boar" and the "dagger" sculptured on the walls of the storehouse of the Rāmēsvaia temple show that during the Vijayanagar period additions were undoubtedly made to some of these temples.

Göptla Krishna Temple at Krishnartja Sägara, Circa 1560 A D The Göpälakrishna temple at Krishnaiāja Sāgaia (Kannambādi) is still another instance of a Diavidian temple with Hoysala features about it. The image of Göpälakrishna is beautifully caived. It stands under a

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honne tree which is likewise well executed playing upon a finte the whole being about 6 feet high At the sides of the image are shown cows eager to listen to the flute above these come the gonas or cowherds gons or cow herdesses gods and sages and above these again are sculptured around the head of image the ten avaturs of Vishnu The cloths on a few of the gops figures are shown as falling away from their waists 1 monkey is represented in the act of climbing the tree This temple is said to have been enlarged by Narasa Raja Wodeyar, son of Raja Wodeyar (1578 1617)

The remains of the temples at Terakanambi show Temples at that they were of very large dimensions but there was $^{\rm Terakanambi}_{\rm 160A~D}$ much stucco ornamentation in the interior. The fame of this temple in medieval Mysore was so great that according to Gundlupet 8 (dated in 1520 AD), the minister of the then ruling Vijayanagar King Krishna Raya paid a visit to it and made a grant of 2 hana from every village in Terakanambi for the maintenance of the Alvar enshrined in it Four sides of a stone pillar in the Hanumantha mantana are illustrated in Rice's E C IV Mysore ii Text P 56 It was built in 1640 A D (see Gundlupet 10) Gundlupet 10 dated in 1640 A D says that one Kempa Narasımha Setti built this new mantapa in the central street of Terakanambi and newly set in it the god Hanumantha For the offer

ings to the god Hanumantha and for the satra (feeding house) there for daily distribution of food to Brahmans the Mysore ruler the great Narasa Raja Wodeyar made a grant rent free of a village (Puttanapura) in the Terakanambi sime granted to him for his kingship by the Vijayanagar King Venkatapati Deva Maharaya

The architectural details are typical of the Vijayanagar style, with the rearing lions ridden by professional hunters (or soldiers) Among the pillar sculptures from

this mantap, there appears a series of gods and goddesses that are of unique interest as much mythologically as from the history of ait-very much in this respect like those appearing on the pillars at Barahut. Among these may be mentioned the figure of Vishnu, with four hands, in two of which are the sankha and chakra, his weapons, riding a realing horse, on the south face of the pillar This is an uncommon representation of Vishnu. The representation of Vishnu in his Asvasiras incarnation is well-known, but not riding a horse as on this pillar On the same face of this pillar, lower down, is the representation of the Kürma avatār in the form of half-human (upper half), half-tortoise (lower portion), the body of the tortoise being supported by four legs. The half-human portion has one head but four hands, in two of which sankha and chakia, the weapons of Vishnu are carved In the north face, there is in the upper portion an elaborate representation of simha lalata, and in the lower the figure of Hanuman (to whom the mantap is dedicated) at whose feet—touching it, in fact, at the point of their contact--is the tail of a hunting dog, which is lying on all its fours, and whose mouth is touching a series of three lion-heads, which forms the base of the pillar At the capital, on this side, is the figure of a comical looking dwarf, kneeling on his right foot, reminding one of the dwarf-like demons which one sees on the pillar capitals at Sanchi On the west face, in the upper part, is the figure of the Narasimha (Man-Lion) incarnation in the royal posture, with one head and four hands, in two of which are the conch and the discus, the weapons of Vishnu Lower down, on the same face, is the standing figure of Vishnu in the Boar (or Varāha) avatār, the Boar looking you full in the face This is an unusual form, as the style is to represent the Boar to the proper left or in a jumping attitude On the east face is the Matsya (Fish) incarnation representation—the upper portion human (with four hands, in two of which are the

conch and discus) and the lower portion a fish. Above at on this face is a dwarfi h sitting figure with baro head carrying what appears to be an umbrella on its left shoulder. This probably represents the Vamana acutar or a scene from actual life of the period, very similar to the pillar figure sculpture in the Madura temple and else where in Southern India in which adaptations of forms to conform to local conceptions re hunting scenes of the Aurunbars and the like have been developed in a highly grotesque fashion. Above this figure below the capital is another standing figure also diminutive in size which probably is intended to represent the donor of the mantap In case it represents the Vamana aratar, this figure may he intended to stand for Bali

The huge Bull on the way up to the Chamundi hill is Ball or Chamundi carved out of a monolith and is artistically executed Hill at with rich ornamentation. The figure, which is 23 feet long. 10 feet broad and 11 feet high is seated on a terrace facing south The head is at a height of more than 15 feet from the ground level. It is said that the bull was caused to be made in 1661 by Dodda Dava Raja Wodevar of Mysore

Mysore 10 t

The double temple of Rameswara and Virabhadra at Double heladi belongs to the Vijayanngar times According to Riminara an inscription on the Dipamale hamba of the Virabhadra and Vira temple at Keladi dated in 1681 AD in the reign of heladi Circa Sivappa Navaka the hambha was set up through the agency of Siddha Basappayya of the treasury (L C VIII Shimoga ii Sagar 28) In the Rameswara temple at Keladi is an efficed Virakal dated in Sakha 1112-1199 AD (EC VIII Shimoga ii Sagar 3b) The temple is apparently an old one though probably rebuilt in Vijayanagar times The gandabhīrunda ceiling of this temple is a remarkable piece of sculpture It is conceived in the best classical Indian style and is perhaps one of

1641 A D

the few examples of its kind in the State It illustrates in a naive and humoious manner how even animal forms could be used decoratively. It is closely connected with pillar-form decorations of the same kind that may be traced from Asokan to Vijayanagar times (see Giunwedel, page 53) The design is exquisitely conceived about the square surface, runs a floral border, with alternate lotus and jasmine flowers intertwined one into the other At each of the four corners is a simhalalāta (or Lion-head) embellished in a strikingly simple and chaste manner, the floriated tongue, in each case, being of a different design, but all the forms being cunningly connected one with the other by means of a budding flower placed between every recurring pair of lions from side Within this variegated but harmoniously blending floral headpiece, is cut out the gandabhērunda (or double eagle) with two necks and two beaks, but with one body from below the neck and two legs spread wings and body, and its strong legs are shown in an implessive, but by no means inaltistic, manner beak, the eagle holds tight a fierce-looking but lamb-like lion, which has standing on it and holding in its closedup claws an elephant (a tusker). In its jewelled right leg, it holds up another elephant (also a tusker), by whose proboscis hangs an athlete, likewise in its jewelled left leg it holds another elephant (similarly a tusker), which has its proboscis twisted round its left foreleg peculiality of these creatures, hanging one by the other, is that there is life in them—which is in keeping with the popular Indian belief which regards these animal figures "as real animals standing one upon the other"

Sömēswara Temple at Māgadı, 1712 A D The ceiling in the navaranga of the Someswara temple at Magadi is well sculptured on all the sides with figures of animals, etc., some of the panels showing skilful combinations of birds, men and beasts. A panel on

the west face of the north we't pillar of the navaranga has a sculpture of three birds which are inteniously combined

The little temple at Jambitue Roppi triul though Temperat Jambitus in 1733 is remarkable for its sculptures. It is kepp Talak built in 1733 is remarkable for its sculptures simply replete with figure sculpture. The story of the 1 3AD Rameyana Mahabharata and Bhagarata are found to be delineated in the south west and north walls. The figure of hamadhenu the celestial con, with five faces is a notable piece of work

Vahusatil als or memorials for women who committed of 3 ats at eats of this period are numerous in the State cus one of sate was widely prevalent in Vinyanagar times In Mandya 103, we have the example of the three wives of a man offering as it is called arm and hand (tol haver) in honour of the death of their husband. The arm and the hand are the symbols on the masti or maha satulals or stones erected to women who were immolated with the dead bodies of their husbands-a human arm projection from a po t or pillar with a hand raised from the elbow, the fingers open and a lime bet ween the thumb and the fore finger No satisfactory explanation has been met with of the piller and the lime (E C Mysore 1 Mandya 103 dated in 1117 A D) There is however a tradition that women committing Sati approach the funeral pyre playing a lime in their hands

On the disruption of the Vijavanagar kingdom the fin The country was overrun by the Palegars who continued lategard the traditionary Vijayanagar style but it is clear that 100-1 00 sculpture as an art had declined lamentably by then for the AD Decline of expression of the idea of either beauty or form There Sculptural is a perceptible cold formalism about the art that shows that the sculptor had fallen on evil days Still it must be admitted that the temples of Ranganatha at Rangasthala

(Circa 1600 A.D), Gauisvara at Yelandur (1654 AD.) and Nīlakantēsvara at Jambitige (1733), show not merely mechanical skill in the carving of figure sculpture but also that the native cunning of the Mysore sculptor had not altogether deserted him.

(111) Mysore Kings from Rīja Wodeyar to Krishna Rāja Wodeyar III, 1617 to 1800 A D Paravāsu-Dēva Temple, near Gundlupet, Circa 1700 A D

In confirmation of this remark, may be cited the sculpture on a pillar at the Paravāsu-Dēva temple near Gundlupet, elected by Chikka Dēva Rāja of Mysore, in memory of his father, in the 17th century (See E C IV, Mysore 11 70) The capital is as imposing as that of any Vijayanagai temple of post-Kiishnaiāya times; the cross-piece is well carved with the figure of a lion on it, below the crosspiece is a well diessed wairior riding a lion, which in its open mouth holds an elephant, whose tail is hid up to the tail of the lion This is an echo of the sabbadātha jātaka of the most attenuated type On the pillar proper, at the top, is a most comical figure of a man, with its right hand stretched forward and holding in its left an umbrella resting on the shoulder, the man himself being in a restless, running attitude Next below, is a spirited horse with its legs up and the rider a diminutive personage—hardly visible Below this figure, is a standing figure of Vishnu, with discus and conch in two hands, and as legards the other two, the left holding a flower and the right being in the abhaya posture The base of the pillar bears floral decoration There is here not only a survival of the idea referred to by Grunwedel that animal forms when used decoratively would be regarded as living animals but also a representation of the humorous side of the life of the day.

Ahōbala Narasımha Temple, Nıratadı, Chitaldrug District *Circa 1700 A D Another illustration of the decay of sculptural art in this period is the Ahōbala Narasimha temple at Niratadi, which, both temple and image, according to Davangere 164, dated in 1698 AD, was destroyed by the army of Aurangzīb, and rebuilt by the Chitaldrug chief Barmana

Navak The design is good though the execution is inferior According to the inscription the original temple seems to have been built in 1636 A D

The sculptured stone in Chitaldrug Park tells the Sculpture! same tale The inscription on it is dated in the hally uga Chitaldrup era in the year corresponding to 1761 A D. It records I ark 1 61 that Yadi Gauda Nagappa had nine wives and a son and his wives with the child are figured on the stone with the names of seven of the females inscribed over the figures. He must have been a person of some importance as he is represented as riding a caparisoned horse with a servant holding a mace behind him (M A R 1908 09 Para 106) Sculpturally, the representation is a tame affair

There are to be seen in many temples of Dravidian Notati or design sculpture of some unusual or notable kind are brought together here in one conspectus for convenience of reference. They range in age from about the middle of the 14th to about the middle of the 16th century -

Lnusu 1 These Sculpture -14th to 17th Century

In the Göpulakrishna Temple at Patronahalli kolar G [11] District above the lintels of the central and and runs on Temile all the four sides a panel representing scenes from the Patrenahalli Ramayana including Rama's marriage or coronation Rama is here represented with four hands, which is unusual

District

The outer walls of the Vinugopalaswams temple at Venug pila Devanhalli have a frieze of large images about 2 feet awami high illustrating scenes from the Ramayana, Balakanda Devenhalli being well illustrated On the west wall the coronation of Rama is depicted while a portion of the south wall is devoted to the boyish freaks of Krishna

Ādınārāyana Temple, Dodballapur The four pillars of the navaranga of the ruined temple of \bar{A} dinārāyana at Dodballapui, which must originally have been a fine one, contain interesting sculptures. One pillar illustrating the $R\bar{a}m\bar{a}yana$; another, the $Bh\bar{a}gavata$, a third, the story of Narasimha $avat\bar{a}i$, and a fourth, the story of Gajēndramōksha, may be specially noted. On the outer wall is illustrated the Bālakānda of the $R\bar{a}m\bar{a}yana$, as at Devanhalli.

Vīrabhadra 1 emple Mel-Koppa. In the Vīrabhadra temple at Mel-Koppa, there are on its outer walls, interesting sculptures representing some of the *līlas* or sports of Siva. The representation of the destruction of the three cities by Siva, and of Yama, the god of Death, are specially noteworthy.

Ānjanēya Temple, Sidlaghatta The Ānjanēya temple at Sidlaghatta has some caived stones brought from some other ruined temple and built into it. The sculptures illustrate the story of Daksha's sacrifice. One of the stones shows Daksha in the company of Brahma and Vishnu engaged in performing the sacrifice, Agni being represented by a figure with two heads, another shows Vīrabhadra in the act of cutting off Daksha's head, and a third shows the headless Daksha standing with folded hands, while some one places a ram's head on his neck.

Vaidyēsvara Temple, Māmbalı (Agara, Yelandur Taluk) In the Vaidyesvara temple, at the village of Māmbali, is a good figure, about 4 feet high, of Shanmukha, seated on the peacock, with 12 hands, three of his faces being to the front and the other three at the back

Venkataramana Temple, Chiknayakanhalli The pillars of the navaranga at the Venkataramana temple, Chiknayakanhalli, which is built in the Dravidian style, are sculptured on all sides, some of the sculptures being ingenious combinations of animals, such as an elephant and a bull with one head, and so

Other sculptures worths of note in this temple are those of Viaghtapada worshipping a linga and the hunter Kannappa piercing his eve with an arrow and kicking a linga hannappa was one of the 63 Saiva devotees referred to in the Tamil Periyapuranam There is a shrine of hannappa as well at this place and it has an old wooden doorway elegantly carred with human and animal figures. It is one of the few wooden sculptures in the State worths of mention for the excellence of its workmanship A wooden car at Melkote showing equally good work is now no more

In the Idinaranna temple at Hutri durga one of their yana the pillars in the nararanga has the ten incarnations of Handures Vishnu and another the rare figure of Matsia Hanuma whose exploits are recorded in the Vairarana purana

Close to Koppal on the western slope of the smaller Figure of hill at Bettadpura a huge figure of Hanuman Bettadpura measuring 15 feet by 5 feet facing to the right has been carved Its left hand, holding a mace is placed on the wrist and its right hand is raised. On its right shoulder sits Lakshmana fighting with Indraut, who is shown higher up on the slab Below the figure is another ting figure of Hanuman, like the bigger one with the figures of a fish and a tortoise beside it. The name of this Hanuman is Vira Hanumantha (MAR for 1921 Para 1)

The Narasimha temple at Kunigal is a large Dravidian Narasimia structure Before the goddess shrine attached to it is a Smarara four armed figure of Garuda holding a discus and a conch Temple in the upper hands, the lower ones being folded as usual Such a figure of Garuda 19 rather rare In the Somesvara temple also a Dravidian structure, there is a good and spirited figure of Mahishasura mardhini the setting

up of which is attributed to the great Sankarāchārya. Among other figures is a representation of Sūrya, about 4 feet high, flanked by his consorts Samjna and Chhāya, who do not, however, shoot but merely hold an arrow in the right hand and a bow in the left. The pedestal is carved with Aruna and seven horses and the prabha or glory is sculptured with the figures of the eight remaining planets. In a mantapa, situated to the north-east of the temple, stands leaning against the east wall, a figure, about $4\frac{1}{2}$ feet high, of Garuda on whose pedestal are carved a fish, an elephant, a scorpion, a tortoise and a crocodile. The meaning of this symbolism is not clear. Mr. Narasimhachar suggests that these sculptures might perhaps be compared with those usually found in the monasteries of Ceylon (MAR. for 1919, Para 30).

Gangādharēsvara Temple, Turuvekere

In the Gangadharesvara temple at Turuvekere there is a beautifully carved Nandi of black stone, about 7 feet long, $4\frac{1}{2}$ feet broad and 7 feet high, which though several centuries old, still retains a brilliant polish The linga in this temple is a very fine piece of work The jata or matted hair is beautifully shown with a seated figure of Ganga on the tiara holding a rosary in the right hand. Above the figure of Ganga is a seven-hooded serpent, the ornament of Siva as Nāgabhūshana The prabhāvali which goes found the linga is most delicately carved In a shrine in the $pr\bar{a}k\bar{a}ra$ is the image of the goddess of the temple, a well carved figure, about 41 feet high, holding a noose, an elephant-goad and a losary in three hands, the remaining hand being in the abhaya pose These attributes are usually associated with Sarasvati, but the pedestal bears the lion emblem, which is Pārvatī's Though the figure does not represent the usual form of Pārvati, it represents a peculiai form of that goddess known as Adharasaktı, which is given these attributes in Hindu works on Iconography

11

The Chennakisava temple at Anel al perhaps the cranak o'de t in the place has sculptures on the pillars sava Temple illustrating the stories of several of the ten incarnations of Vishnu such as Narasumba Arishna and Vamana Among other noticeable carvings are a figure of Vishnu with fourteen hands and a large couch shell

The Bail Ganapati at Holalkere is a huge figure about Hall Ganapati 9 feet high, serted on a huge pedestal marked with the rat emblem. It is in the open ground enclosed by a low compound

at Holalkere

An ornamental stone cot is to be seen at the Oriental or must Manuscripts Labrary Mysore This cot measures 74 feet by 6 feet and is well carved and ornamented on all the four sides and has a flower in the middle of the upper surface. The legs which are reparate nieces about 2 feet high are also's ell executed. It is said that the cot

once belonged to hempe Gauda of Magada

Ston cot t Ori r tal M no cripts I it rary Mr ore

To the south of the Police Station in Dodpet Masore is a shrine containing a figure of the (five faced) Panchamukhi Hanuman-three faces in front one on issuentary the crown of the middle face and one on the back and ten hands five in front and five on the back. The figure is said to have been set up during Dewan Purnaiva s time

Shrip at Dedret Mysore City

Stambhas or pillars of different Linds are found stambles or before most Dravidian temples These include Garuda stambhas (Garuda pillars) Dharaja stambhas (Banner pillars) Dipa stambhas (Light pillars) Gante stambhas (Bell pillars) Jayastambhas (Pillars of victors) and Uyyale Kambhas (Swing pillars) Some of these taper uniformly and look quite graceful Some also have elabo rate pedestals. The figure sculpture at bottom varies with

I illars of diff rent kinds 14th to 1 th century

the nature of the presiding deity—Siva or Vishnu. The Dīpastambhas have suitable pavilions at their tops for Occasionally, some of them the retention of lights have figures on them indicating their donois Their erection varies in date from above the middle of the 14th to the middle of 17th century

Soumyakesava Temple, Nagamangala

The Garudastambha before the Soumyakesava temple at Nagamangala, a temple in the Hoysala style, is one of the finest in the State It is about 55 feet high and 21 feet square at the bottom, is sculptured with fine scroll work on all the sides from top to bottom and has the necessary appliances, such as iron chains, etc., for placing lamps on the top It is said to have been built by Jagadēva Rāya, Chief of Nagamangala, who is said to have built the $g\bar{o}pura$ of the temple

Jvaraharēsvara Temple, Kandavāra, Kolar District

Kandavāra, Kolar District, there is a fine Gaiudakambha which is about 40 feet high, with an ornamental pedestal sculptured with perpendicular bands of scroll work on all It tapers nicely and is decorated on all the four sides faces with scrolls containing figures in every convolution. Opposite to it once stood, it would appear, a Varadarāja temple

To the north-west of the Jvaraharesvara temple at

Venkatarama Temple, Midigesi, Tumkur District

The Garuda-pıllaı opposite to the Venkataramana temple at Midigesi is about 40 feet high, and is decorated The pillar was with scroll work on all the sides unfortunately broken in the middle by a stroke of lightning, and the upper portion, in consequence, is lying low.

Ranganātha Temple. Ummattur

The Ranganatha temple at Ummattur has a fine Garudastambha in fiont, about 21 feet square at the bottom and 25 feet high It has on the west face a ٦٦

male figure about 3 feet high standing with folded hands and wearing a garland a dagger and large ear rings which probably represents some Ummattur chief who built or renovated the temple This figure is repeated in the nataranaa also. The figures on the other faces are Hanuman, Garuda and Para Vasudeva

The temple of Rama at had aba has a fine Garuda sthambha in front about 25 feet high and 21 feet halaba square at bottom. The pillar has an iron frame at the top for placing lamps It has on the west face Garuda, on the south a lotus on the east a discus and a conch with namam and on the north a swan

The harlasesvara temple at the same place is an older half svara, one and has also a lamp pillar in front of it The pillar is hadaba about 20 feet high and 3 feet square at bottom It shows on the east face a linga emopied by the hoods of a serpent on the south a lotus, on the west a swan and on the north Nandi with a couple with folded hands below it

There is a good Garudasthambha at Tattakere about Ranganatta 20 feet high before the Ranganatha temple It has as Tattakere usual a Garuda on the side facing the temple, a figure of Rama on the east a conch blower on the north and a vase on the south

To the right of the Dhwajasthambha of the Lakshmi narasımlıa temple at Nuggihallı is a pillar with an Temple ornamental capital known as Jayasthambha or pillar of Nuggihalli victory Tradition has it that this pillar was set up by the sculptor who built the temple as a memorial of the victory gained by him over other sculptors

At the foot of the Savandurg hill in front of the temple Virabla lra of Virabhadra, there is a fine and lofty Dipasthambha Temple M Gr VOL II 20

or lamp-pillar, about 60 feet high, with an iron framework for suspending bells at the top. The pillar is sculptured on all the four sides with figures and floral devices

Santemallappa Temple, Oderballı The Santemallappa temple at Oderhallı (Chıknaya-kanhallı Taluk) has ın its front a $D\bar{\imath}pasthambha$ about 2 feet square at the bottom and 40 feet high, with a lamp in the form of a stone cup on the top. The pillar has on the east face a linga, on the south the three-legged Bhingi bearing a $V\bar{\imath}na$ (or lute) and dancing, on the west Vyāghrapāda with a censer in the right hand and a bell in the left, and on the north Nandi

Tērumallēsvara Temple, Hırıyur In front of the Tērumallēsvaia temple at Hillyur, stands, on a high pedestal, a fine Dīpasthambha, about 45 feet high, with a pavilion at the top enshrining a Basava or Bull, and 8 lamps in the form of huge iron cups, two in each direction, each capable of holding ten seers of oil. The lamps are lighted once a year. The pillar has slight projections on the sides which serve as steps to go to the top—Its front has a male figure in anjali pose, representing, perhaps, the chief who built the temple

Mallıkārjuna Temple, Punkajanahallı There is in front of the Mallikārjuna temple, Pankajanahalli, a fine *Dīpasthambha*, about 2 feet square at bottom and 40 feet high, with a pavilion at the top. (Circa 1510 AD)

Avımuktësvara Temple Hoskote In front of the Avimuktesvara temple at Hoskote, which is in the Dravidian style and dates from about the 15th century, is a fine dipasthambha, a lamp pillar somewhat resembling that at the Hariharesvara temple at Harihai. It is about 25 feet high with pedestal and is built of 22 circular discs, the alternating ones jutting out in the four directions so as to allow lamps being placed

on the protuberances which number 44 in all and are carved with floral or geometrical designs on the upper surface. It has on the east face a trident on the south a linga on the west a drum and on the north a lotus (representing apparently Vishnu) (See M 1 R for 1919, Plate III freing pare 1)

Before the Amrita Mallikarium temple at Anekal is a Amrita good Dipasthambha It is about 20 feet high stands on Hallikarjuna a raised pedestal about 5 feet high and has on the west Anekal face Ganapati on the north Virabhadra on the south Nandi and on the cast a four armed figure about 24 feet high of Siva standing on a chariot the upper hands holding an axe and an antelope the lower a bow and an The Siva figure is rather peculiar it is perhaps intended to represent God as the destroyer of the Tripura demons

In the Bhayanisankar temple at Anchal, is a short lamp maran an pillar, the figure sculpture on which is rather out of the kar Ter ple way On the east face it has Indra Nandi on the south Ganapati on the west and a lotus on the north

In front of the Somesvara temple at Amritur tank, is S mesvara a good but rather slender Dipasthambha about 30 feet Temple high and 11 feet square at the bottom Behind the (Kunigal temple is an uyyale kamba about 20 feet high Taluki

At the east outlet of the Amritur village tank is the Hanum n Shrine Hanuman shrine to the east of which is a fine unvale Amritar kamba in the form of a gate intended for swinging the (kunigal Taluk) It is about 15 feet high and beautifully carved on all sides with scroll work

Hoysala patronage to Jainism decreased as it increased (b) Jain in favour of Vaishnavism though there was throughout

M Gr VOL II

the Hoysala period a marked similarity in the treatment extended to both the systems of faith This royal toleration is deducible not only from the inscriptions of the period but also from the respective sculptures same equality of treatment marked the sovereigns of the house of Vijayanagar, the new line of kings who succeeded the Hoysalas practically throughout the whole of India south of the Krishna. But Jainism, however, declined as a faith from about the 14th century and was plactically eclipsed by the rival faiths of Saivism and Vaishnavism, which between them reclaimed the lost flock into the Brāhmanic fold This falling off of Jainism from its high position from about the 14th century, is fully reflected in the practical cessation of architectural and sculptural activity from about that time. We meet with only a few stray cases of construction and that not always of any great merit. The beautification was distinctly over, so far as Jainism was concerned. inscription at Hullahalli (Kalale Höbli, Nanjangud Taluk) dated in 1372, records that Perumāla Dēva and Permmi Dēva, who were chieftains of the place, "caused to be elected the lofty chartyalaya called Tillagan-mangalam, and set up (the god) Mānikyadēva, also caused to be repaired the Parmesvara-chaityālaya which the blessed ones (Jamas) had formerly erected in Hullahalli and granted lands to provide for the offerings at the two chaityālayas" (E C Mysore 1, Nanjangud 64, dated in 1372 AD) Padma, minister of Immadi Sāluvēndra, a local chief under the Vijayanagar kings, built, according to an inscription dated in 1488-89 AD, (E.C. VIII, Shimoga ii. Sagai 163) a fine chaityālaya with a suitable pavilion and set up the image of Paisva in it, in Padmaharapura and made a grant of it. Sāluvēndra himself, we are told, promoted Dharma (i e, the Jain faith), with beautiful lofty chaityālayas, with groups of mandapas, with manasthambhas (or pillars) of bell-metal, with

pleasure groves for the town, with many images of metal and stone with provision for temple ceremonies daily gifts and worship, and with gifts of learning. Thus did Siluxendra promote dharma. We have not any notable examples for some years together after the fine double effort of Padma at founding a chaityalaya and beautifying his capital. In 1673 Chennana built what is now known as Chennana Basti after him on the Doddabetta at Srayana Belgola and dedicated it to Chandranatha the 8th Tirthankara. He put up a nānasthambha in front of it On the corner pillars of the yeranda of this temple facing each other are cut a male and a female figure with folded hands which probably represent Chennana and his wife

The fine manasthambha which stands in front of the Parsyanatha Basti on the Chandragiri Hill Sravana Belgola belongs to the 17th century It is loft, and elegant and is sculptured on all the four sides at the bottom It has on the south face a scated figure of Padma vati on the east a standing male figure apparently a Yaksha holding a noose an elephant gord and a fruit in three hands, the remaining hand being in the abhaya attitude on the north a scated figure of Aushmanding with the same attributes and on the west a galloping horseman the emblem of Brahmadeva According to a modern Kannada poem (Belgola Gommatesvaracharite by Ananta Kayı) of about 1780 the pillar was set up by a Jama merchant of the name of Puttaya during the rule of the Mysore King Chikka Deva Raya (1672 1704) This poem also states that the same individual also erected the enclosing wall of the temple area

With this we enter on modern times One of the most recent efforts at the erection of a Jain temple was made in 1878 by Virappa Palace Pearl Merchant at Mysore and his brother who built a new Chaityalaya at Saligrama and set up in it the image of Anantasami and endowed it. It is an unpretentious structure

Mysore
Artists —
(1) Hoysala
Period

A distinguishing feature of sculptural work in Mysore is the index label, indicating in some cases the event or person depicted in the sculpture and in others the name of the sculptor or sculptors concerned in the work use of index labels, as stated above, has been met with There the names of the sculptors are not at Barhut indicated, while in the Hoysala sculptures, raiely if ever, is the event or person to which a particular sculpture refers, given, while uniformly the name of the sculptor who was responsible for the work is given nagar and later art, the label is exactly as at Barhut-it mentions the event or person to which a particular piece of sculpture refers In rare cases the label indicates both the event and the name of the sculptor responsible for it From a study of these labels, it is inferred that the sculptural art, as the art of temple building generally, engraving on stone or copper plate and the like, was in the hands of the Panchalas or the five allied castes of Agasāle or the goldsmiths, Kanchugāra, brass and copper smiths, Kammāra or blacksmiths, Badagi or carpenters They profess to be and Kalkutaka or stone-masons descended from the five sons of Visvakarma, the architect of the gods, who severally adopted these professions The various trades are not confined to particular families, but may be followed according to the individual inclination. The Panchalas wear the sacred thread and consider Their ordinary themselves equal to the Brāhmans caste title is $\bar{A}ch\bar{a}ri$, (sometimes spelt $\bar{A}s\bar{a}ri$) a term which Thus in an is applied to them in inscriptions as well inscription assigned to about 700 A D (E C II Siavana Belgola, 21) the name of the engraver is given as Pallav-In another old inscription, probably of the period of the Nölamba King Ponnēra (close of the 8th century AD), discovered at Sravandanhalli. Tumkur District, the engraver's name is given as Dhanapati-The engraver of EC II, Sravana Belgola, 67 āchārı

(New Ldition) dated in A D 1129 was one Gangachari 'n forehead ornament of titled sculptors The term for sculptor used in the text is Lurari which is a corrupt form of the Sanskrit Rupakari a sculptor probably the same person who engraved inscription No. 127 recorded in the same volume and dated in 1115 AD He is there described as a lay disciple of Subha chandra Siddhanta Deva and was thus a Jain by persua-His younger brother Lamrachari engraved inscription No. 113 recorded in the same volume and dated in 1131 AD Lakewise the engraver of I C II Sravana Belgola 73 (New I dition) dated in 1118 A D Varthamanachari who bore the identical title. He was probably the same person who engraved inscription No 118 dated in 1120 A D and registered in the same volume He is there described as the son of Housely châri The term Jehari is rulgo for Sanskrit Jeharya a teacher Another title Oya also occurs and in fact more frequently in inscriptions found in this State in connection with the names of sculptors. This term appears in Tanni as Ochehan and Urachehan The term Oja which in its modern significance means an artificer a carpenter a goldsmith or a blacksmith originally appears to have meant no more than a guru or a teacher In inscriptions it is used almost entirely in the sense of Acharua Onha in fact is the Prakrit form of the Sanskrit Upa dhyaya, teacher or guru In the Rajasel hara Vilasa (11 19) we read halam emba oja and in the Telugu Manu charitry of Peddanarya we find (Canto III 128) raturu onala kappaginchiri chaduiulella where oja and onalu are used in the sense of teacher and teachers. It is thus clear that the term of when it occurs in connection with a sculptor's or an engraver's name indicates one who belongs to the Panchala caste That this is a correct inference is well established by the fact that in its modern significance the term of is used only to indicate a Pānchāla. The first mention, so far known, of the term as applied to a sculptor, in the inscriptions found in this State, is in an epigraph (Circa 10th century) found on the rock to the north of the outer entrance of the Gommata image in Siavana Belgola, which mentions a sculptor Bidigoia with the honorific prefix Si īmat. As the rest of this inscription is not quite clear, it is not possible to connect his name with the execution of the Gommata image. As applied to an engraver, it is much older In the Manne Plates (2) of Rajamalla I, dated in 828 AD, Madhui ovajha, of the Visvakaima gotia, is mentioned as then engraver Here the term ova that is used for other or $\bar{\rho}_{1}a \ (M.A \ R \ 1909-10)$ Among the names of the sculptors whose names (or rather signatures) occur on the Belur temple (1117 A D.) are —Dāsoja, his son Chāvana, Chikka Hampa, Malliyanna, Mayina, Kumāra Machari, Padari Malloja, Kencha Mallivanna, Kēsava Dēva, Masada, Poissananar Bija and Nāgōja of Gadaga. A few details about these sculptors can be gleaned from the labels themselves. Thus Dāsōja and his son Chāvana Dāsōja and his son Chāvana belonged to Balligrāme, ie, Belgāmi in the Shikaipur Taluk of the Shimoga District. The former had the title "smiter of the crowd of titled sculptors," (birudu-rurari gondala-badiva) and the latter the title "a Siva to the Cupids titled sculptors" (biruda-ruvai i-Madana-Mahēsa). Chāvana is also described as a bee at the lotus feet of the god Dhaimēsvaia of Ballīgiame and is stated to have done his work at the instance of Kēsavadēva. A second title, "a bhērunda to the sarabhas of rival sculptors" (machcharipa-i uvari-sai abha-bhēi unda), is also applied to him Of Chikka Hampa it is stated that he was Tribhuvanamalla-Dēva's artist, that he prepared some of the images in the mantapa or hall of the god Vijaya-Nārāyana built by Hoysala Bitti-Dēva (or Vishnuvaidhana), that he was the son of Ineja and that he had the title. "champion over rival sculptors," (machchariparuvarigalaganda) Mallivanna calls himself the artist of the Mahamandalesyara Tribhuyanamalia capturer of Talakadu Bhujabala Vira Ganga Hoysala Deva (Vishnu vardhams), and bore the titles a tiger among sculptors (rut are puli) and a thunderbolt to the mountain of rival titled sculptors (machcharipa liruda rūvari giri tajra danda) It is stated of Padari Malloja that he was the son in law or sister a son (aliya) of Vadoja of Nalvatubada and had the title a pur of large scissors to the necks of titled sculptors (biruda rurari gala gandagattari) Nagela is de cribed as the artist of the god Svavambhu Tributesvara of Gadugu (Gadag), as the delighter of the hearts of the good and as a bee at the lotus feet of baras vati He was the son of Kateja and hore the title 'Confounder of sculptors (ruvari ragaddla) Masada was the son of Yallanna Two more labels give some details without naming the artists. One of them styles. the artist the Visyakarma of the hali age and applies to him the titles a lion to the elephants titled sculptors (biruda rmaribha kanthiraia) and smiter of the crowd of titled sculptors He belonged to Lokkigundi The other label describes the artist as a pupil (mani) of Tribhuvanamalladeva of the great agrahara (or rent free village) Behur in the Kuntala country Another label in which the name of the artist is effaced states that he was the son in law or sister's son of Chaloja of Nalvatubada and had the title smiter of the crowd of titled sculptors This was also the title of Dasoja and it is just possible that this and the other label noticed above giving the same title may refer to the same artist

The engraver Dasoja mentioned as the son of the sculptor Ramoja in E C II Sravana Belgola 110 dated in 1145 A D, is perhaps identical with the Dasoja mentioned as the father of Chavana He made the screens at the Chandragupta basti at Sravana Belgola Chilla Hampa and Malliyanna, both describe themselves

vishnuvaidhana They were probably the King's craftsmen and as such worked in the temple that he wished to build. Its very rhythmic shape shows that its builders knew the syntax of ait by heart. Its design and sculptural beautification demonstrate that those engaged in its construction were experienced and brilliant artists

In the buildings outside the Kösava temple, the names of the sculptors appearing are Bhandari Madhuvanna, Bechama and Gumma Birana. It has been suggested by Mr Narasimhachar that these artists may belong to a later period

The sculptors who erected the marvellous statues and figures on the outer walls of the Hoysalesvara temple (Circa 1141 AD), especially on the western side, have not given their names except here and there following are the only names to be seen on them, arranged in alphabetical order -Ballanna, Bochana, Chauga, Dēvoja, Harisha of Odeyagiri, Harisha of Tanagundui, Kālidāsi, Kēdāroja, Ketana, Mabalaki, Machanna, Manibalaki, Masa son of Kanimoja, and Rēvoja None of these names corresponds with any to be seen at Belui, but Odeyagiii Haiisha seems to say that Belur did not agree with him (Belur Agadelu) The sculpture on the southern door of this-Hoysalesvara-temple was, according to an inscription on it (EC V Hassan District, Belur 239, dated in 1141 Narasımha-Dēva's A.D), executed by Kalıdası for sculptor Kēdārōja This fixes its date at about 1141 A D. and shows that Kēdārōja was the royal sculptor in the leign of Narasımha The sculptor Kālidāsi who worked for Kēdāroja styles himself "champion over the proud, a thunderbolt to the lock titled sculptors," and adds that he made the makara torana, ie, carved headpiece of the lintel According to an inscription at the back of the larger Nandi pavilion at this temple, the

sculptor Dev ja made the western doorway (F C VI Hassan District Belur 211 dated about 1140 A D)

The only sculptor's name appearing on the Indarés vary temple (Circa 1219 A D) is that of Revoja. This Revoja is probably identical with the person of the same name appearing with the brautification of the Hovsales vary temple.

According to certain inscriptions at \agamangala (LC IV, Sagamanapala 94 to 96 dated in 1112 AD and 1160 A D) it is clear that the jindlaya caused to be built be Samanta Some at Heb Bidgrusade was the work of the sculptor Machaja the acharya of halkaninad the Viscalarma of the Kalivuga The title Visca larma of the halivuga appears among the names of one of the sculptors mentioned in connection with the Befur temple It stands to reason that the person there referred to is this very artist Machi in who appears to have been a master sculptor of the time. Contrary to the usual practice we find in the temple at he ramangala (built in 1173 A D) a subject index label under one of the figures stating that it represents Prahlada thirty beautiful ceilings at the Amritanum temple Tarikere (built in 1196 A D), were executed according to labels underneath them, by Mallitamma Padumanna Baluga and Malaya Of these the name of Mallitamma figures in other temples as well. He worked at the Narasimha temple at Nuggihalli in 1249 AD at the Panchalinga (quintuple) temple at Govindanhalli in 1250 AD and at Semanathapur in 1268 AD He should have been thus 72 years at work while working at Somanathapur Taking it for granted that he was 16 years of age when he commenced his career at the Amritesvara temple at Amritanura in 1196 be should have been about 88 years of age while at Somanuthapur The images on the south wall of the Nuggihalli temple were made by Baichoja of Nandi and those on the north

wall by Mallitamma, abovenamed Baichoja gives us here and there some of his titles, while the veteran Mallitamma contents himself with merely giving his name without any epithets Among the titles of Baichōja may be mentioned, "a thunderbolt to the mountain of hostile sculptors," and "a spear to the head of titled architects" His name occurs in four places while that of Mallitamma is engraved in sixteen places This Baichoja took part, in 1250 AD, in the beautification of the Kēsava temple at Nāgalāpura name appears in about seven places on the tuirets above the images At the Mülasankhēsvara temple, Turuvekere, built in 1260 AD, the names of the sculptors as given by an inscription on its basement are, Jakkanna and Isvara, the latter of which occurs twice This Jakkanna may be the Jakkanāchāri, to whom popular tradition assigns the constituction of all Hoysala temples in the State (See Narasımhachaı's Monograph on the Kēsava Temple at Belur, 14-15 for the story) The images on the walls of the Somanathapur temple (built in 1265 A D) bear the names of several sculptors who were engaged in beautifying it Amongst the names appearing may be mentioned Mallitamma (also called Malli in two places), Baleya, Chaudeya, Bamya, Masanitamma, Bharmaya, Nanjaya and Yalamasaya The first name occurs below 40 sculptural pieces, and the rest under from 2 to 8 pieces Thus Mallitamma had most to do with the ornamentation of this temple. He is no doubt identical with the Mallitamma who was responsible for the images in the temples at Nuggihalli, Gövindanahallı and Amritapura

In the temple at Mosale (built in Circa 1291 A.D.), many of the images have the names of the gods they represent engraved underneath them. Except the single instance mentioned in connection with the Köramangala temple, this practice was not generally followed by Hoysala artists. The name Gombira is found

in the Mosale temples under one image, and as this name is not that of a god or goddess it has been suggested (If R for 1921 Para 16) that it must be the name of the sculptor who was responsible for it. This suggestion seems to be well founded

The great sculptors who were engaged in the ornament ation of magnificent temples, which owed their foundation either to the hings or to their generals or rich merchants appear sometimes to have paid attention to the humbler task of carving out memorial slabs of the Viral al and Mahasatil al type Ordinarily this work appears to have been left to artists of the commoner type, though in several cases sculptors of the higher order were called in to execute them It is on this basis that the better class of work seen on certain Virakals can be explained That this was actually so is seen from the descriptions of artists we find occasionally engraved on these slabs Thus on a Viral al of the reign of Ballala III (L C VIII, Shimora ii, Nagar 27 dated in A D 1302) we have the information that the slab was made by the stone mason Singoja's son Biroja whose titles were a fish hook to the throats of those who sound (their own praises) a drill for the heads of the envious

There is little doubt that the architect in the Hoysala times was engaged both as architect proper and as sculptor It is also inferable that the lings of this dynasty main tained what may justly be called Royal 'Architects, who arranged for the work in the Royal and other temples entrusted to their execution. From some of the inscriptions quoted above particular sculptors appear to 'have been told off to do particular items of work —cg lintel work at the Hoysalcsvara temple—on behalf of the Kings architect. That the profession of the architect and sculptor was greatly valued and those belonging to it were duly honoured there is fair evidence to believe! Thus for having erected the mantapa of the god Kīdāra'

at Baligami within the stipulated time, the Rajagurudēva Vāmasaktı Yatı, being pleased, we are told in an inscription dated in 1186 \tilde{A} \tilde{D} , made a grant of 150 Kamma of lice in Kiru Ballıgave to Bisadoja, Chavoja and Singōja, these three to continue, free of all imposts, as long He is also recorded to have as the sun and moon. granted land to them in another place with enjoyment for three generations That architects and their folk were even encouraged to settle down in large numbers in certain localities for the general benefit of the community may also be inferred. Thus, we are told in an inscription dated in 1336 A D, that the Brahmans of Maddui granted to one Mamboja, son of Pemnioja, lands, rent-free, he "being by the practice of his calling pleased the Brāhmans" He was to erect "houses for his caste" and enjoy the grant "free of all imposts," (E.C IV. Yelandur 38, dated in 1336 AD) Another inscription gives us some interesting information of the learning, skill and organizing capacity that Panchalas exhibited in these days. This inscription records a grant for the maintenance of a dancing girl for the temple of They call themselves Rāmanātha at Terakanāmbi Vīra Pānchālas and describe themselves as "the creators of the fourteen worlds saying, let us make of all the difficult colours of the world," and as versed in making "hundreds and thousands of inquiries after all manner of seeds and plants," and in language and writing, reading, arithmetic and the skilful arts. They were, we are told, "distinguished for cities, houses, island forts, hill forts, forest forts five foundations, domes, pinnacles, crests and the sixteen signs of the original house, the sign of the sacrificial hall, the sign of the pit for the sacrificial fire, the sign of slopes, etc , according to standard rules, for these and all other signs; authorities for the creation of mansions . adorners of Srīparvata; deeply learned in the science of language and the

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puranas of the utmost limits fond of and merciful to war clephants worshippers of the divine holy feet of the goddess Lahka and the Lamatesvara imprecation at the end of the grant shows that they were organi ed as a trade (all the Vira Panchalas of an area) that they had an assembly of their own and that they were territorially located in nada (I C IV Gundlupet 34, in dated 1372 AD) That the I nowledge of the Sastras and the technical arts that the Panchalas claim here is not a mere boast is fairly well established by what we are told of Mall ja Maniseja the great architect who built the beautiful quadruple temple of Mahalakshmi at Doddagaddavalli in 1113 AD (I C V Hassan 149) This inscription says that Mall in Manis in was resplendent with the creative skill of Visyakarma the architect of the gods. The inscription ends with two lines which may be taken as the architect's technical description of the characteristic features of the structure he erected The terms used are Vimana, Sarratobhadra Vrishabha Nalinila Uttunga (? Uttumbha) Vairāja Garuda Vardhamana, Sanla Vrittu Pushpala and Griha raja As pointed out by Mr Narasimhachar all these occur as technical terms representing varieties of prasada in Sanskrit works on architecture

During the period of the Vijayanagar kings, the custom of engraving labels descriptive of figure sculpture was con tinued Thus in the Janurdhana temple at Sringeri is a stone on which are small figures of Brahma etc with labels giving their names (E C VIII Shimoga Sringeri 1 dated 1346 A D) In the Melkote temple on the four pillars in the mantapa of the Lakshmidevi temple are engraved notes explaining the sculptures to which they relate

The practice was perpetuated by the Mysore Kings (in) Mysore down to a late period There are, for instance thirteen Raja

short inscriptions on a pillar in the Tirukachchināmbi temple at the Melkote temple, five of which are on the pedestals of the images representing Krishna Rāja Wodeyar and his four queens. The tradition was kept up even in the case of stucco figure sculpture on the parapet walls of temples of a later date—17th century and after. Thus, the top parapet around the Gunja-Narasimha temple at T-Narsipur contains fine mortar figures of the mārtis and avatārs of Vishnu, with, in some cases, labels below giving their names. In the hard granite temple built in 1733, at Jambitige, Koppa Taluk, the sculptor's name is given on the base as Kalanna, son of Koltūra.

II. Monumental Brass, Copper, Bronze, Etc.

(a) Brāhman

1 1 1 5

There are a great many examples of good workmanship in biass, copper, bionza, etc., in the temples of the The best of this kind of work is to be found chiefly in connection with the processional images of the divinities and saints and door frames, lamp stands and lamps with elaborate floral decorations, and devotional vases and vessels. They include both castings and hollow-ware work In the absence of a proper survey, it is impossible to state to what degree of antiquity they They are probably as old as temple worship itself for, grants for keeping up lamps, for instance, in temples, are known in inscriptions from very early times Though earlier examples may not be wanting in the State, images in biass, copper and bionze probably came anto greater vogue during the time subsequent to the Chola conquest of parts of the State.

Mi Gangooly thinks that the art of image-making in metal probably originated at the time when the custom of setting up the *utsava mūrtis* was first initiated. Rāja Rāja I is stated to have been the first to present

to the temple of Bribadesvara the series of metal statues of Saivite Saints who as we know were canonized after their death and shared divine honours in the temples We find from the metal images of Buddha discovered at Amarisati and other places that the art of the bronze sculptor was practised throughout the Buddhist period and it must have been in existence during the earlier Hindu form of worship which prevailed in various parts of India before the advent of Buddhism It cannot be and however, that the practice of installing utsara murtis was first inaugurated by Rija Raja I (980 1013) The art of image making in copper and other metals must have been older than the time of the Chila Kings The fact that the Wax Process is mentioned in some of the South Indian Mss, which cannot be later than the second century A D when the books of the Silva Sustras are supposed to have been collected in their present form shows that the practice of casting images in metal must have been current in South India long before the advent of the Choles The discovery of bronze images of Siva and Vishnu in Java which can be roughly referred to the sixth century A D corresponding to Pallava activity in South India shows that easting in bronze was already well known then in South India and even transported to Java by South Indian immigrants into that island The South Indian examples among which those of Mysore must be included represent the artistic activity of the later Sawa revival during the Chola ascendancy, vi 981 A D to 1213 A D

During the periods of Hoysala and Vijayanagar ascendancy the custom of presenting cast inetallic images to the temples received even greater sanction and the tradition was kept up by the kings of the Mysorc royal line up to the most recent times. For instance, there is a record of the grant in 1756 AD of sixty six metal images for processional purposes to the Nanjangud M or vol. II.

temple, representing as many Saiva devotees or saints, whose effigies in stone, probably belonging to the Chola period, were already there, by Nanja Raja Karachūri, Dalavai of the time They are images of the triuttondar or Saiva saints celebiated in the Tamil Periya Purāna of Sekkilai, who has been assigned to the 11th century AD Accounts of these devotees are included in various Kannada works as well, for example, in the Vrishabhēndra Vijaya of Shadakshara Dēva MAR 1925, 5-13). The name of each of the images at Nanjangud is engraved on it in Kannada, together with The Tamil Periya Purāna enumerates the dedication or holy saints, but there are 66 tırııttönda**r** images at Nanjangud Rice gives (in EC IV Introd 35-36, and Nanjangud, 200) a list of the Kannada names of the latter, with the corresponding Tamil names of those that have been identified with them. Kiishna Rāja Wodeyar III set up images for these sixtythree saints and of Siva commemorating his twenty-five līlas or sports in the temple of Chāmārājēsvara which he built in 1826 at Chāmiājnagar in honoui of his father. The twenty-five sportive forms of Siva are

- (1) Chandiasēkhaia,
- (2) Umāmahēsvara,
- (3) Vrishabhārūdha,
- (4) Tāndavēsvara,
- (5) Girija Kalyāna,
- (6) Bhikshātana,
- (7) Kāmasamhāia.
- (8) Mārkandēya Varaprasanna,
- (9) Tupurasamhāra,
- (10) Jalandharahara,
- (11) Brahmasıraschēdana,
- (12) Vīrabhadia.
- (13) Sankaranārāyana,

- (14) Aıdhanārīsvara,
- (15) Kirātāijuna,
- (16) Kaukala,
- (17) Chandikesvaia-varapiasanna,
- (18) Vishakanta,
- (19) Chakradana,
- (20) Vighnēsvaia-vaiaprasanna,
- (21) Sorāskanda,
- (22) Ēkapāda,
- (23) Sukhāsına,
- (24) Dakshınāmūrtı and
- (25) Mahālingödbhava

A number of metallic images, presented by

Arishna Raja Wodevar III in 1829 are to be seen in the Piasanna Krishnaswami temple at Mysore. These images represent various Vaishnava deities and saints and sages of Southern India. Sri Krishna Raja Wodeyar III brass plated the doorway of this temple as well.

The Lukshmivaridataja temple at Terahanambi contains a number of metallic images of gods and goddesses belonging to reveral of the ruined temples at the place. The fine metallic image in the sanctuary of this temple itself was presented to it by Sri Krishna Raja Wodesar III. This temple has also metallic images of child Krishna and child Balarama and of Yas da suckling Krishna Sri Krishna Raja Wodeyar III. also brass plated the doorway of the Mahabhute syara temple on the Chamundi Hill.

In the Gangadhardsvara temple at Seringapatam is a very handsome metallic image of Dakshinsmurti used for processional purposes. There are besides in this temple metallic figures of fifteen of the sixty three Saiva saints. with their names and castes inscribed on their nedestals halale Namaraja presented to this temple a fine metallic image of Landavissara with a label on its pedestal recording the gift He presented similar images to other Siva temples in the State Among the metallic figures at the Vidyasankar and other temples at Sringeri are Nambinarayana, Tandayesyara and Sriniyusa vesvara with the ring of fire and with the figure of Sanga serted with folded hands on the rata for matted hair) to the right is not in any way inferior either in movement or elegance of execution to the Natarajas of Madras and Ceylon In the Ganapati shrine of this temple is a small steel figure of the planet Saturn which is always immersed in oil. The metallic figure of Haribara is the processional image in this temple It is a fine looking one and as a work of art it is esteemed very high In the Sarada temple at this place are two

well-known images of Sāiada and Sarasvati which date back to the 14th century Each is a seated figure with four hands, the attributes in three of them being a losary, a vessel of nectal, and a book, while the remaining hand is in the abhaya pose with chin-mudia attributes appear to be peculiar to the image of Sarasvati at Slingell, seeing that a noose and an elephant goad invariably form two of the attributes of this goddess elsewhere. The processional images are smaller in size The Janaidhana temple bas and of silver and bronze a copper prabhāvali, the middle portion of which is occupied by a fine Vēnugopala flanked by consoits and the top by the ten avatārs of Vishnu. In the Sivaganga temple, there are two figures of Tandavesvara (dancing Siva), differing from each other in details and aitistic quality, a good figure of dancing Ganapati, a seated figure of Siva and Pārvati, and a figure of Umāmahēsvara. Another figure worthy of note is a late form of Chandikēsvaia, about 11 feet high, represented as an incarnation of Biahma, with four faces and four hands. attributes in the hands are a trident, an axe, a water vessel and a losary, the hand holding the rosary being in The bionze figure of Tandavesvara in the abhaya pose the Bettadapura Hill temple is a very fine piece of workmanship, comparable to many well-known images of its kind figured by Mi Gangooly and Dr Coomaraswami In the Rāma temple at Nagamangala, there is a fine metallic image of Dakshināmüiti with four hands metallic image of Gangadharësvaia in the Gangadharësvara temple at Turuvekere is of special interest as represented here has on either side, his consorts, Pārvatı and Dākshāyanı, the latter holding what looks like a Kundala or ear-ornament in her right hand This peculiality is accounted for by the traditionary story that Dākshāyanı thus held the onnament when about to enter the sacrificial fire at Daksha's sacrifice

In the Malicavara temple at Maddagiri in kept a metallic figure of Chandesvari whose temple has Lone to ruin This is a fine seated figure about 14 feet high with eight hands five of them bearing a bell a shield a cup an axe and a sword one holding the head of a demon the remaining two being in the abhaya and natya poses The metallic image of Paravasu Deva at Gundlupet is a handsome figure approaching the Daixika Vasudeva form but not completely so It has the usual four hands carrying the discus couch and mace in three of them, the fourth instead of carrying the padma the emblem of creation (as in the Davika form) is in a peculiar pose neither varada (boon-conferring) nor abhaya (fear removing) but slightly slanting with fingers toined and made a little concave. This pos is I nown as the pose of granting deliverance to Brahmakapala and is raid to be found nowhere else. It is said that this image was originally at Hastinavati, from whence it was removed to Swanssimudram from where it was removed to its present habitat. Paravasudeva is the deits who is responsible for all the cormic functions of the creator. It is from him that the twenty four forms of Vishnu take their shape (See I II I I 231 244) In the Venugopala sy ami temple at Devanhalli, are to be seen a fine metallic image of the principal deity Venugopala and of the twelve Vaishingsa Alvars The processional metallic images in the Varahaswami temple in Mysore City deserve particular mention because of their highly finished and admirable make up. The image of Vishnu a standing figure with four hands is a fine one. It bears an inscription around the feet on its pedestal that it was a gift from the Mysore king Chikka Dava Raja Wodeyar (1672 1704) The other two metallic images in this temple represent Desikar (or Vedantacharya) the famous Vaishnava scholar and teacher who flourished in the 13th and 11th century AD and Jivar (or

Manavālamāmuni), another equally well-known Vaishnava teacher and author, who flourished during the 14th and The deeply contemplative pose of 15th centuries A D these two images is impressive to a degree, though it is differently brought out by the artist. The inscriptions on these two figures not only give their names but also state that they were presented by Krishna Rāja Wodeyar III to the Piasanna Kiishnaswāmi temple, which he built in 1829 They are in this temple, though they belong to the Krishnaswami temple, because those belonging to this temple were considered too small and were exchanged for similar ones in the other one (MAR for 1920, Para 10) The Prasanna Krishnaswāmı temple itself possesses as many as forty inscribed metallic images of gods, goddesses, saints and sages The inscription in each case gives the name of the image and states that it was presented to the temple by the King An image of Rāma from this collection, which may be taken as a good sample of the workmanship of the period, is pictured by M1 Narasimhachar in the MAR for 1919, Plate XX The metallic figure of Hanuman in the Chennakesava temple at Anekal is a fine one In the Bhavanısankar temple, said to have been built about 1720 A D at this place, is kept a beauti ful metallic representation of Amrita Mallikāijuna-Siva being shown as Somaskandamurti, i e, sitting figure of Siva and Pārvati, with the standing figure of young Skanda (or Subiamanya) their son, all in a group group belongs to the Amrita-mallikārjuna temple at the place, though kept in this temple Among the metallic ımages of the Bhavānısankaı temple, ıs a standıng figure of Ganapati and the astradevate ie, a trident standing on a pedestal The processional metallic images of Naiasimba and Varadarāja kept in the Naiasimba temple at Maddur, Mysore District, are very handsome figures. In the Venkataramana temple at Maddagiri there are

other metallic images of Vaishnava saints and sages The metallic image of the Lakshnii Narasimha temple at Dodda Daliyatta Tumbur District is about 14 feet high and bears an inscription on its pedestal giving its In a cell in the Janurdana temple at Gubbi is kept a standing metallic figure of hanyakaparamesyari, holding a lotus in one of the hands like a nachiyar or consort of Vishnu Lanyakaparame vari is the patron goddess of the Koma'is a section of Vaisvas many metallic images in the Sivaganga temple may be mentioned here a few of those which are specially remarkable for their artistic beauty or iconographic importance A portrait statuette of the Yelahanka chief hempe Gauda with a label on the pedestal is to be seen here. He is represented as standing with folded hands with a sword to the left in front of the minor sanctuary Another statuette about 11 feet high also with an inscription on the pedestal standing to the left of Kempe Gauda's also with folded hands and armed with a sword and a dagger represents Uligam Basasaysa while a third, about 41 feet high stanging to the right of Kempe Gauda's but without a label and holding a lamp in both the hands is said to represent Lempa Somanna It is stated that Uligam Basayayya and Kempy Somanna were the brothers of Lempe Gauda hempe Gauda is said to have enlarged and liberally endowed the temple The metallic figure of a warrior found at Settiballi which is figured by Mr Narasimhachar in the MAR for 1918 Page 14 (Plate IV) and which he thinks represents the processional image of a shrine at the entrance to Settikere village is an exceedingly pretty one apparently from a hero temple Its clear cut features the finished style of its casting and its deeply meditative but resolute mien despite its military accourrement including a raised up sword in one hand and a shield in the other make it particularly worthy of record The

head-gear, necklace and ear-rings of rudrāksha (eleocarpus ganitias) and the sacred thread which the figure wears show that the person represented was in actual life, though a wairioi born, religiously inclined delicately chased features of the shield and of the waist band and the tucked up dagger and another leafy-looking implement are all brought out with conspicuous success by the sculptor. The metallic figure of Rāma in the Lakshmikantha temple at Kalale belonged at one time to the Kalale family Dalavai Dēvarājaiya handed it over to the temple on his death The image has a beautiful prabhāvali adorned with figures of the ten incainations of Vishnu, etc. A biass plate in the Jaganmohan Palace at Mysore known as the Santānāmbuja (or Progenylotus), has, engraved on it, a picture in the shape of a lotus bud containing twenty-two kings seated on thiones under umbrellas, the one to the left at the bottom being Yadu Rāya, the founder of the line, and the one at the top, Krishna Rāja Wodeyai III, twenty-second in descent from him The letter-piess around the figures gives the dates of accession and other details, and that around the lotus bud an account of the titles, viitues, literary works and pious acts of Krishna Rāja Wodeyar III The plate-was engraved in 1860 by a Palace artist of the name of Tippanna A reproduction of the plate will be found in the MAR for 1911, facing page 30. The ornamental brass doorway of the Yoganandisvara temple on the Nandi Hill shows very fine workmanship with rows of small female figures, lions, foliage and chain work

(b) Jain

Some Jaina images in the collection of Pandit Dörbalt Sastii at Sravana Belgola, have been referred to the 12th century AD. The bionze and other figures included in the collection of the Jaina Matha at the same place belong to 1850-1858 AD, being mostly gifts by Jaina

devotees from Madras Presidency They include representations of Tirthankaras Gommata Pancha Paramashti etc One of these containing the images of the fourteen Jims beginning from Vrishabha and ending with Anantanatha, was presented in 1859 on the completion of the Ananta vow in Bhandara bisti by one Sattiram Appasu who describes himself as a srāral ar of Tanjore The nara decata bimba or image of the nine deities has besides the Pancha Paramashtis Jina dharma (or Jaina religion or law) Jinagama (or Jaina scriptures), Jina chaitvalaya (or Jaina temple) represented by a tree a thatana kelu or stool for keeping the book in reading, a Jaina figure and a mantapa or pasilion (1 ide 1 C II Sravana Belgola New I dition Introduction 29 30)

The Aregal Basti at Jinanathapura near Sravana Belgola has good metallic figures of the fourteen Tirthunkaras Pancha Paramachtis Navadevatas Nandis vara etc. In the Vardhamana temple at Sankijatta are to be seen seated metallic images of Padmavati, Jvalamalim and Sarasvati in addition to the usual figures of Pancha Paramachtis Navadevata etc. In the Jain Basti at Singanagudde Naras mharajapura koppa Taluk there are interesting metallic figures of Sarasvati Ganadharapada and Sruta. The second of these has foot prints on a raised pillar like pedestal, while the third is in the shape of a tree the angas being shown in lines below and the pārvas in seven branches on either side above. Sruta represents the sacred Jaina scriptures.

III Jewellery in Sculpture

The nature of the jewellery worn is disclosed from the sculptural remains of the different periods described above. They exhibit not only high artistic talents on the part of manufacturers but also skill on the part of sculptors in reproducing them on their stone images Already during the Buddhist period, the jeweller's ait had reached a high degree of perfection, in the times of the Chālukyas, Kālachūryas and the Hoysalas, the jewelleis' art must have made rapid strides as the decoration of images amply testifies to The complex and elaborate forms they took are to be seen in extant Kālachūrya and Hoysala sculpture Diamonds, rubies, and sapphires were known and freely used The cutting and piercing of these stones was equally well understood the height of the Vijayanagai sovereignty, the old traditionary conditions continued, though in the later decadent stages of that dynasty, there was apparently a marked falling off Many of the designs now in use may be directly traced to the older forms seen in the sculptural remains of previous ages Most temples and maths (religious organizations) in the State possess jewellery, gold and silver plates and vessels, bells of various kinds, vehicles of different sizes, brass and copper utensils, large and small, and many miscellaneous articles made of metals of different kinds. The rewels of the goddess Sārada, at Slingēri, for instance, are of very great value, made of solid gold and set with diamonds, rubies and other precious stones There are also numerous pearl necklaces with fine pendants set with precious stones Among other valuable articles in the Sringēri Math may be mentioned —

"Figures of Venugōpāla and Srīnivāsa, with their consorts, all made of rubies, Nandi made of a single large pearl, an emerald mantapa with a golden linga inside it, gold drinking vessel (Panchapātre) of a cylindrical form set with diamonds, a gold spoon set with rubies, the hollow part consisting of a big ruby which has been scooped out, a gold mask of the Chandramaulīsvara linga set with rubies and diamonds, etc Most of these, except the Venugōpāla, which probably goes back to the time of Kantīrava Narasarāja Wodeyar of Mysore, (middle of 17th century), are not older than the time of Krishna

The famous jewer at McIkote known as the Rajamudi a golden crown set with jewels was presented to it by Raja Wodevar (1578 1617) whose image (in bas relief) about 1½ feet high standing with folded hands with the name inscribed on the base is to be seen on one of the pillars of the nauaranga of the Narayanaswami temple at McIkote It is said that Raja Wodeyar was much attached to the McIkote temple whose sanctum tradition says he entered on the day of his death and was seen no more afterwards. The other jewels at McIkote date from the days of Krishna Raja Wodeyar III

The Nanjangud temple likewise owns many silver articles gold vehicles vessels and ornaments set with precious stones. Among these may be mentioned a mask (holaga) for the linga weighing 17 maunds jewelled gold vajrangas for the processional image and its consort gold ornaments for the goddess and gold pearl and emerald necklaces with jewelled pendants Among the donors to this temple were Krishna Raia Wodeyar III and the Sringeri Guru Narasımba Bharatı Tipu presented a silver cup set with different kinds of precious stones at the bottom There is also a tradition recorded by Mr. Narasimhachar, that an emerald necklace was presented by Haidar Ali as a thanks offering for the cure effected, by the God of eye disease pronounced incurable of a favourite elephant of his

The art of the goldsmith was apparently highly ad vanced in very early times. Its influence is fully perceived in the sculptural art of the different periods. The sculptures show how the decorative element in gold smiths work—often nearly resembling basketwork—everywhere aids in the devising of those chains and other ornaments with flowers leaves rosettes and finely linked bands found along with panels which are adorned with figure compositions. The lower decorative lines often

and chains such as are worn by women for the feet. What is true in this respect of early Indian art (cf. Grünwedel, 31) is true of later Indian art, and Mysore offers ample evidence in this respect (For jewellery in the Tanjore inscriptions of the 11th Century, see S I.I. II ct passim)

IV. Weapons in Sculpture

Early period

Several of the sculptures found on $v\bar{\imath}\imath akals$ give vivid pictures of the weapons in use from time to time in the State. Some specimens of these are figured by Mi Rice in E.C. Mysore i 35. On an old (undated, but palæographicially determined to be ancient) $v\bar{\imath}\imath rahal$ found at Matta-Doddi, attached to Kyātagutta in Malavalli Taluk, is shown a weapon which was probably used by the executioner of the time

Gangas 10th century A D On some $v\bar{\imath}_lakal$ s found at Valuna, in Mysore Taluk, which have been referred to the 10th century AD, the same kind of cutlasses appear

Vijayanagar Period 14th century A D

On a vīrakal at Puia, in Mandya Taluk, dated in Saka 1339 (A D 1417), in the Vijayanagar period, a formidable weapon is shown held over the pisoner's head. This possibly represents the executioner's weapon of the period But more interesting is the light ivory sword, with fish-tail points, in the captive's hand Many sculptures in the south of the State represent this weapon, whose name is not known and of which no specimen has survived There is nothing like it in His Highness the Maharāja's extensive Armoury of old weapons in the Palace at Mysore There is, in that collection, a sword which is like a flexible band, that could be Perhaps the one depicted on the vīrahal' worn as a belt would have been of the same kind (For a description of

B Painting

According to the Igamas the permanent manges in 60 Mil temples whether of wood stone or earth were not to be bathed in water for which separate images called art snapana beras were specially kept. The permanent images called dhrura beras were in the earlier and the media val times covered with a thin cost of stucco which was painted with the colour appropriate to the god. It is for this reason that we are told in the descriptions of images as Mr Gopinatha Rao has pointed out in his Hindu Iconography that the colour of this or that image is black or blue or red and so on I sen now there may be found he says a few temples in which the dhrura beras have still the old paint on them for in stance the Varahaswamin cave at Mahabahauram (6th century A D) contains in its central shrine the painted figures of Varal a and his consort. There are traces of paint to be seen on several images in the caves of Fllora (8th century) and Ajanta (1st and 2nd century B C to 7th century AD) The sumptuous freecess of Apanta are too well known to need mention but the fact to be noted about them is that painting of images walls and ceilings was a recognized mode of decoration in early Indian art Vatsyayana's enunciation of the principles of painting takes us back to the 3rd century A D, while some of the Ajanta frescoes lead us on to still earlier periods 1st and 2nd century B C. Thus the beautifying effects of painting were well understood from very early times and as will be seen from what follows the custom ary modes pertaining to it were fairly uniformly followed by the builders of temples and maths in this State during successive centuries

Painting as we see here is entirely subordinated to lainting sculpture and is mainly a religious art. Beneath the to see

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transcendental conceptions portrayed, there is an undertone of intense realism which is unmistakable, for instance, in the stories of the Saiva Purana as depicted on the temples of the State as in the fiescoes at Ajanta. The artists in both cases peopled the unseen world but made the on-looker, in each case, feel that it was the real world in which he had his being In what has been left of the paintings in the temples of the early period, there is evidence of the careful study of nature, of animal life and of human emotion. In the earliest days, painting as an art was apparently practised by the five-fold caste of goldsmiths, sculptors, brasiers, etc. In the Manne Plates (E C. IX Nelamangla, 60, dated 707 AD) the engraver of the inscription describes himself as "Visvakarmāchārya, acquainted with all the arts, skilled in the art of painting"-or as the original puts it-Sarva-Kalādharabhūta chitrakalābhiqnēya He was apparently the court engiaver of the Ganga Kings of Mysore and gives himself the same title—"the abode of all learning (or aits)" and "skilled in painting pictures," in the Dēvarahallı Plates, recoiding a grant to a Jain temple at Srīpura, identified with Gūdalur in the modern S-E Wynād, Nilgiri District, which in ancient times lay within the limits of the Mysore State (E.C IV Mysore 11, Nelamangala 86, dated in 776 A D)

Painting and Embellishment of Temples Thus, painting is an additional embellishment in the Mysore temples. While the permanent images conseciated in the sanctuaries ceased to be painted as in the earlier days, Hoysala sculptors appear to have sought the aid of painters to decorate the ceilings in which they themselves invested so much of their time and talent. The ceilings and walls were accordingly the chief places to which the painter turned his attention. The images he produced on them were called chitiābhāsa, which indicates that what was produced by the painter resembled

a chitra or a solid natural mange though it did not netually represent one Chitralhuras are in fact figures drawn or cut on the walls. They are abhasas appear ances (of figures) since they could not be shown in full or in relief. Somet mess they depict only a side view and are necessarily defective. These latter are also called ardhachitras. The conception underlying this description of printing as an art is sufficient to indicate that the printer of the day well understood the principles of light and shade.

A few of the temples or other places in the State son where painting har been utilised for purposes of beauti tree it fication may be noted with the observation that further research is likely to add to our knowledge. In the ruined temple of halesvara Jakhanahalli Hassan Talul , some of the ceilings in the nararanga are printed. The temple was built in 1170 A D by the great Heggade Kalimayva during the reign of the Hoverla King Narasimha I At one time the walls of the Santinatha basti on Chandragiri Hill at Sravana Belgola and its ceiling vere adorned with printings of which only a few traces are now left. The date of the erection of this basti is not known but it might be set dos n to the 12th or 13th century (I & II Sravana Belgola Introduction 3) The ceiling of the Mahadrara of the Tontada Siddha lingesvara temple at I devur (Kunigal Taluk) which belongs to the 15th century is decorated with paintings of the ashtadil palakas. The ceilings of the mukha mantapa and the patalankana have painted on them scenes from the life of Siddhalinga the great Vira ava and the pancha simsati or the twenty five sports of Siva with labels in Lannada in the form of explanatory notes In the Chitra matha not far away from the temple the verandah was also once adorned with paintings but the painting is now gone. The ceilings

of the mukhamantapa of the Tēiumallesvara temple at Hillyur, Chitaldrug District, are painted with scenes from The date of the election of this the Saiva Puiānas temple is not known, but it might belong, in its present form, to the 16th century. The ceilings of the mukhamantapa of the Vailappa temple at Gubbi, Tumkur District, have paintings representing Siva's twenty-five līlas, which is quite a favourite with the Saiva temples in the State which came into existence in the wake of the zealous revival of the Saivite faith by Basava and his adherents in the 13th century. This temple may be assigned to the 16th century At Vastāra is an old temple of Padmāvatı, which contains fine colossal figures of the Sapta Mātrika, and also of an unidentified king and his minister seated opposite each other. Though the building is only an earthen one, the interior walls appear to have been plastered and decorated with floral and other decoration in colours It must, when new, have presented the appearance of a richly painted chapel The date of the erection of this temple is not known but it might be set down to the 17th century. Kempe Gauda's hajāra (or hall), a fine mantapa to the left of the Somesvara temple at Magadi, built in 1712 by Mummadi Kempaviia Gauda, has scenes from the Purānas painted on the walls and ceiling, of which only a few traces are now left Similarly in the Divyalingēsvara and other temples at Haradanhalli which belong to circa 1810, the ceilings are painted with scenes The janma mantapa at from the Saiva Purānas Chamiajnagai, built in 1826 to commemorate the biith ın 1774 A D of Chāmaiāja Wodeyai, fathei of Kiishna Rāja Wodeyai III, has paintings on its walls Rāja Wodeyai proved himself a great pation of the aitboth in its religious and in its secular aspects Mallıkārjuna temple on the hill near Talkad, is a mantap in the prākāra, called the chitra-mantapa on account of the paintings on its walls which represent scenes from the Saiva Puranas There are also Kannada passages explaining the scenes as well as labels giving the names of individual figures. The matha of Manteswami at Boppagaudanpura near Belakvadi which dates from the beginning of the 19th century has a hall supported by lofty wooden pillars with paintings on the walls representing scenes from the Saiva Puranas and the Rāmayana In the Prasanna Venkataramanaswami temple Mysore there is in the chitra mantapa (Painted Hall) an interesting printed wooden prinel with figures on it fixed in the wall of a room over the Anjancya shrine The upper portion shows Vyasa in the middle seated on the coils and emopied by the five hoods of a ser pent flanked on the right by Madhyacharya and Garuda and on the left by Bhima and Hanuman while the lower portion exhibits four standing figures of which the first represents Dewan Parnaiya the second Krishna Raja Wodeyar III the third Subbaraya Dasa a Madhwa devotee honoured and patronized by Krishna Raja Wodeyar III, and the fourth his elder brother Sinappa (WAR for 1919 para 87) There are besides in this mantana four painted doors two single to the right and left of the Vyasa panel, and two double on the right and left walls said to have once belonged to the Mysore Palace which contain in the upper portion portraits of twelve Mysore Kings from Raja Wodeyar to Khasa Chamaraja Wodeyar, with inscriptions giving their names and the periods of their reigns and in the lower portion figures of elephants Besides the doors referred to there are paintings on the walls representing well known places of pilgrimage temples, etc situated in Southern India with labels On the ceiling are painted other places rivers and mountains to be found in Northern India At the Jaganmohan Palace Mysore are a number of paintings giving the genealogy of M Gr VOL II 22

Mysore Kings and other matters of great interest. The letter-press given in these as well as in some of the portraits merits closer attention. Some of the games painted on the walls, such as Dēvi-sāyujya and Siīkanta-sāyujya, which are calculated to direct the thoughts of the players heavenward, are full of interest. The game of chess is very largely represented. Krishna Rāja Wodeyar III was a great adept at it and some new features of the game invented by him have been greatly admired. The paintings of later historical characters in this Palace are equally noteworthy and require expert description and evaluation.

The walls of the Jama matha at Siavana Belgola are

In Jama
Matha at
Sravana
Belgola,
19th century

decorated with paintings illustrating mostly scenes from the lives of some Jainas and Jaina kings The panel to the right of the middle cell represents the Dasara Darbar of the Mysore king Krishna Rāja Wodeyar III seated on the throne in Mysoie, while the one to the left, which has three rows, has figures of the Pancha-Parameshtis at the top, Nēminātha with his Yaksha and Yakshi in the middle, and a figure of the swāmi of the matha at the bottom represented as expounding religious texts to his disciples On the north wall is pictured Parsvanatha's Samarasarana with a big circle containing curious representations, and the south wall, to the right of the guru's 100m, has, portrayed on it, scenes from the life of the emperor Bharata Samavasarana is supposed to be a heavenly pavilion where the Kevali or Jina preaches eternal wisdom Two panels to the left of the same 100m and two more on the west wall depict scenes from the life of the Jaina prince Nāgakumāia The forest scene portrayed on one of the panels on the west wall is particularly good The tree to the right with six persons on or near it is intended to illustrate the six lesyas of Toing philosophy T Jane High in that he which the coul

is tinted with merit and demerit. It is of six kinds and colours three being meritorious and three sinful torious lesijas are of orange red (pîla) lotus pink (padma) and white (sukla) colours while sinful lesyas are of black (krishna), indigo (nila) and grey (l'apota) colours The former lead respectively to birth as man and as god and to final emancipation while the latter respectively to hell and to birth as plant and as animal The picture illustrates the acts of persons affected with the different lesuas With the desire of cating mangoes a person under the influence of the black lesya uproots the mango tree another affected with the indigo cuts its trunk a third influenced by the grey chops off big boughs a fourth affected with the orange red cuts off small branches a fifth under the influence of the lotus pink, merely plucks mangoes and a sixth affected with the white picks up only fallen fruit (Inscriptions at Sravana Belgola Introd 30)

The paintings on the east and west outer walls of (11) Muham the Darya Daulat a good specimen of the Saracenic madan architecture of the 18th century are a noteworthy feature Paintings at of that building This building was the Summer Palace the D rya of Tipu Sultan and was decorated specially for his gratification The paintings are impressive in character and are quaint to a degree On the west wall to the right of the entrance are portrayed Haidar and Tipu riding at the head of their troops along with their vaziers Haidar has a clean shaven face while Tipu is represented as wearing a thin mustache To the left of the entrance we have a graphic representation of the battle near Conjecuaram and the defeat of Baillie. The square of regiments and the hand to hand fight are worthy of note It is probably a representation of one of the many battles Tipu fought There is it must be confessed a total absence of perspective in the painting On the east wall

are delineated among other scenes several ruling chiefs, such as the Rājas of Tanjore and Coorg, the Nawābs of Oudh, Savanur, Arcōt and Cuddappah, Madakeii Naik, Kiishna Rāja Wodeyar III, and the Rāni of Chittōre

(b) At Tīpu Sultān's Palace, Bangalore The Palace of Tīpu Sultān in the Bangalore Fort was painted and decorated with false gilding. According to a Persian inscription found in it, the painting was finished in 1791 AD and it was apparently conceived that it was so grandly done that "it cast the beauty of China into oblivion" The description is no doubt hyperbolic but it cannot be denied that it should have added, to some extent, to the magnificence of the new palace. A restoration of the painting on a portion of the walls was attempted some twenty years ago, but not continued

(c) Preparation of Colours A hundred and twenty-five years ago when the palaces of Tīpu and Haidar were still objects of great interest, the brilliancy of the colours with which they were painted attracted the attention of all that had an opportunity of seeing them Dr. Benjamin Heyne, in his Statistical Fragments of Mysore, accordingly collected full particulars as to how these colours were prepared and laid on Describing the process, he remarked —

"The gold colour, so lavishly applied, is one of the best counterfeits that can well be conceived. To make this colour the following articles must be got ready—linseed oil, two seers, chandrasam (yellow resin), one seer, dickamalic (aloc socotrina), six drams, musambram (a yellowish green gum resin, mixed with small bits of wood, when burnt it smells like benzoin, but when fresh from the bazaai like asafoetida), six drams, kastūri passpu (the bulb, either of the curcuma rotunda, or of the amomum zedarea), three drams

"To prepare the gunna as it is called, take a mud pot, coat the bottom of it with red earth, and after it is heated over a fire, put the resin into it, and melt it, then mix with it the linseed oil, which must have been previously made boiling

ho in another vesse! Now all the remaining articles provided should be a fire powder and bod the mixture over a slow fire for also two hours or till a drop of a taken out with a stick and a stay powder plant may be drawn out when cool in o long thin threads. In this size the major is called count.

for cilling this a secret tip and heat i out into yers fine leaves inix it with one qua er of a seer of liquided plue and heat them tore her into a to or neous mass wash it with major and Lord I for use. William silver colour is wan of this mixture of the art refue mosen that he waler is to be laid upon the clank o wall to be calned a se then rubbed with a serientine ato in till the silver colour apprara When a roll colour is a an ol the guern is on three a coes size days laid thinly over the silver coloured and with a brush To make a white colour take four parts of white lead and one part of cars arable mix them with water, and when the tain is to be used all as much water as is sufficien to bring it to the requisite consisteres. For a creen colour take two see s of lineed oil and one seer of chardraiam mix them in the same manner as described for the guren. Las i with a brush over the while pain and posider vendigns over it through a fine clo b. A red colour is made of four parts of compalar and one of cum rubbed to other and mixed with water when wanted for use. For a rank colour white lead poli (cotton impre nated with a red water colour sold in the brezar) sum and water are mixed together. For yellow four parts of orpinent and one of gum arabic are mixed up with water

To make the ground for any colour take senku sudda (the finest lengated pipe clay) mix it with a little gum and water and lay it on the walls or plank which is to be coloured it is aftery ards to be rubbed with a stone till it becomes quite smooth. On this ground the various colours above described are to be laid.

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CHAPTER VI

ARCHITECTURE

I Civil Architecture

A BLITDINGS

THE story of Mysore Architecture is a long and Tie Story of interesting one To deal with it adequately would Architecture require more space than it has been possible to allot to it in this work. The different styles employed their relations to one another their growth and development and the peculiarities of the many structures falling under each of them are all legitimate objects of study in this Chapter But it is obvious that they could not be pursued here in any detail as they would necessitate the employment of illustrations which are beyond its scope There is the less reason to day for any such detailed treatment as I ergusson a well known work History of Indian Architecture (new Edition by James Burgess and R P Spiers) and a host of other publications mentioned in the Bibliography appended to this Chapter supply all that might be required in the directions indicated. In Mysore itself the Archwological Department has projected a series of monographs devoted to the more important temples which when completed ought to furnish valuable data for the scientific study of the growth and progress of Architecture generally in India All that can therefore be attempted here is a brief sketch of the main features of architectural advancement in the State with special reference to outstanding examples to which it is proposed to add some notices of ess known groups

The importance of its study

It is hardly necessary to enlarge on the importance of a study of Mysore Architecture to any one interested in the history of Indian Architecture, or of Architecture generally, Eastern and Western. What did the designer in Mysore aim at and how did he realise his aim? What arrangements did he use and what forms and details did he adopt for effectuating his object? And how did these differ from the forms and arrangements of his brother designer in India itself and elsewhere? These are some of the points on which a careful study of Mysore Architecture is likely to throw considerable light. The results obtained by such a study ought to prove of supreme value to the student of world art Apart from the high scientific value of a study of the kind suggested, which cannot be exaggerated, it has been remarked by Feigusson, to whose genius we owe not only a wider appreciation of Indian and Eastern architecture but also of the history of architecture itself, that "the great value of the study of these Indian examples (he has been really referring to the Halebid group of temples in this State) is that it widens so immensely our basis for architectural criticism. It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with that we perceive how narrow is the pulview that is content with one form or one passing form By 11sing to the wider range, we shall perceive that architecture is as many sided as human nature itself, and learn how few feelings and how few aspirations of the human heart and brain there are that cannot be expressed by its means" In another place, Fergusson has said, "It will undoubtedly be conceded by those who are familiar with the subject that, for certain qualities, the Indian (including Mysore) buildings They display an exuberance of fancy, a are uniivalled lavishness of labour and an elaboration of detail to be found nowhere else" In writing the last sentence, it.

would seem as though I ergusson had specially in mind the great monuments connected with the Hoysala dynasty of Mysore which extorted from him the very highest admiration Architecture is as Burgess has remarked something more than the mere art of building in any It is more correctly the fine art of designing and constructing ornamental buildings in wood stone or other material It is from this point of view entirely distinct from common building or civil engineering and for that very reason is a true manifestation of the spirit of the era to which it belongs The architectural art of every epoch must therefore be taken to be the purest reflection of the intellectual and social conditions pre vailing at the time The significance of architecture to the serious study of history will thus be easily apparent

There is scarcely any doubt whatever that in the early Farly architecture of Mysore as in the rest of India Burma invocd China and Japan wood was solely or chiefly employed There are specific references in inscriptions as late as the 13th century AD to the conversion by later Lings of temples in wood built by their early predecessors (e a E C VII Shimoga, i Shimoga 5 dated in 1218 A D see also Chapter V on Sculpture and Painting) When stone displaced wood as the primary material of architecture the older forms were continued and perpetuated with the result that builders preserved their own style so that it bore witness to the antecedent general use of wood Partly by reason of conversion and partly on account of the perishable nature of the material employed, buildings of early date in which wood should have been used have disappeared

The transition from wood to stone was doubtless made Deginnings gradually, brick being first used for filling in the wooden of stone architecture

framing of the structures The spread of Buddhism westward and the invasion of Alexander the Great brought India into contact with Peisia, where in the 5th and 6th centuries BC. mausoleums had been hewn out in the locks and places with stone basements, pillars and doorways, filling in the walls with blicks, had been construct-The embassies of Asoka should have familiarised structures of this nature, with the result that the use of dressed stone—whether in the construction of the many stūpas attributed to him or in the making of the stone pillais on which his edicts are engraved-became general. Thus Architecture in stone may be said to date from about the period of Asoka During its earliest stages, it had, perhaps, most to do with the constituction and embellishment of stūpas for the enshining of Buddha's ielics and to the iepiesentation of his foot marks, the sacred bodhi tree and other symbols, combined possibly with abouginal snake worship As the Jain and Brahmanic religions were also tolerated by Asoka, they must have developed simultaneously with Buddhism, their own cults and with them their own shrines, cave temples and monastic abodes for their followers The evidence of the Sātavāhana coins found at Chandravali (2nd century AD) is entirely in favour of the view that about the time of Asoka, some of whose edicts have been found in the State, reverence for Buddha's relics and his foot marks and the Bodhi tree should have been prevalent in Mysore There is no reason to believe that the evolution of architecture in the State during the periods immediately preceding and following that of Asōka ran a different course from what it did in and around his capital Though no distinctly Buddhist 10ckcut caves or stūpas built of stone have so far been traced in the State, the representation of the Chartya on coins unearthed in it shows that the structural form of the Chaitya was quite familiar to people of the time

structural Chartyas of any built in the State following wooden prototypes in the pre Asukan and Asukan ages have not survived into our own times

There are however a few caves and cave temples whose Caves and age is not certain. It is now acknowledged that some at least of the earliest caves were other than Buddhist in origin-either Brahmanical or Jain. A closer study of these caves in conjunction with those found in North ern India-Buddha Gava, Junagarh etc ,-is therefore necessary before we could promise to what religion they should be affiliated. It ought to suffice for the present to note the localities where these caves are found inner sanctuary of the Hidimbosvara temple at Chitaldrug is carved out of a single rock. The figure of Hidimba the Rakshasa who was killed by Bhima one of the Pandava brothers is sculptured on the Vimana The Anklematha at Chitaldrug is noted for its caves which form a perfect labyrinth consisting of rooms of various sizes at different levels. They are approached by a good stone staircase. The shrines lingus baths and pedestals, the last apparently for Yogasana may be of recent origin but the caverns no doubt existed long before When and for what purpose they were originally formed or occupied is unknown At the Panchalinga cave near the entrance is an inscription (E C IX Chitaldrug 32 dated in 1286 A D) which says that the tirtha of the five linear was established by the Pandayas and that Perumala Dava Dannayaka the minister of the Hoysala King Narasimha III and others joined in making a grant of land to it The temple of Gangadharesvara at Sivaganga is a large cave sheltered by a huge overhanging boulder with cells all round The caves on the Bettadapura hill and near the Anjancya temple close to it are irregular shaped and dark. The peculiarly mixed Brahman and Jain images in it will be found described in Volume V of this work

cave temples

The double linga to be seen in them, one placed in front of the other, on a single $p\bar{\imath}tha$ or seat, is specially noteworthy because of its unusual character. The Vīrabhadra temple on the Nandi hill is in a large cave near the fort gate, the overhanging boulder being about 70 feet high. The Gōpinātha temple on the Gōpinātha hill is in a large cave sheltered by a gigantic boulder measuring $100' \times 60' \times 70'$. On the Tyakal hill, the cave known as Bhīma's Gardi (Gymnasium), is a magnificent one measuring $150' \times 70' \times 50'$, the approach to it being very difficult

Early Buddhist, Brāhmanic and Jain monuments

The Malvallı stone pıllar, which has been assigned to the end of the 1st century AD, is perhaps the oldest stone monument yet found in the State It records a grant to a Brāhman. Equally old is the Banavāsi stone inscription which records the grant of a Nāga slab, a tank and a vihāra apparently to a Buddhist These two inscriptions make probable the existence of Brāhmanic temples and Buddhist Vihāras in the north-west of Mysore during the close of the 1st century AD The Sātavāhana kings were tolerant towards both the faiths, a fact which is confirmed from other sources as well the Mahāyāna cult spread through the land, the Buddhists of Mysore appear to have adopted it, with the result that we hear of the founding of a chief Buddha vihāra at Banavāsi in the 11th century AD the time of the Chālukya king Āhavamalla, we hear of the installation of various gods and goddesses in it. Brāhmanic and Jain temples, however, flourished side by side with Buddhist vihāras for long after until Buddhism finally ceased to exist as an organized cult in the State about the 13th century or thereabouts The Talgunda pillar inscription which has been assigned to the 5th century AD makes it possible that temples like the Pianavēsvaia mentioned in it were in existence long before

that time This pillar belonging to early Kadamba times, though rough and clums, when compared with Persian forms is of interest as descended from those to be seen at harle and based on wooden models both in the form of its pedestal and in the making of its shaft. The Ganga kings patronised as much the Jain as the Brahman reli gion as is evident from their many extant grants. The temples of their period range from about the 2nd to the 10th century A D. Their first temples were admittedly in wood, and their conversion into stone is actually refer red to in their later inscriptions. They appear to have developed the decorative freizes so common later in Hoysala temples In the temple at Varuna we see it in a narrow form running along under the roof illustrating the Ramayana Associated with the Jain temples of their time are the elegant monolithic stambhas detailed in Chapter V above These are seen at Ellora as well and are descended from the Buddhist late. In their style the Gangas followed-if the early Jain temples at Sravana Belgola are any guide in the matter-the Dravidian

Jain architecture in its essentials follows the Dravidian Jain style. In this State it is represented by two classes of Architectures bastis and bettas (I or bettas—See E I VIII 138 No 5) and is in this respect different from that of the north where b ttas are altogether unknown. The bastis are regular temples in the usual acceptance of the word, containing an image of one of the Trithan karas as the object of worship. The bettas (literally hills) are courtyards—properly though not always at the summit of a hill—open to the sky and containing a colossal image of Gommatcsvara. The bastis are many in number and at one time must have covered over the greater part of the State. The rise of the Virasaiva cult checked their growth and even converted a number

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Jain architecture in its essentials follows the Dravidian Jain yle In this State it is represented by two classes of Architecture ructures bastis and bettas (For bettas-See E I VIII 38 No 5) and is in this respect different from that the north where b ttas are altogether unknown astis are regular temples in the usual acceptance of se word containing an image of one of the Tirthan aras as the object of worship The bettas (literally ills) are courtyards -properly, though not always at he summit of a hill -open to the sky and containing colossal image of Gommatesvara The bastis are many n number and at one time must have covered over the reater part of the State The rise of the Virasaiva pult checked their growth and even converted a number

of them into Saiva temples. The principal group of bastis at present well known in the State are at Sravana Belgola. They have been described at length by Mi. Naiasimhachar in the introduction to the new edition of Inscriptions at Sravana Belgola (E C II) and the interested reader would do well to refer to it. The description that follows is taken from Fergusson, the eminent authority on Indian and Eastern Architecture, whose writings have done so much to make known to the world the sculptural and architectural treasure of Mysore Fergusson writes—

'The principal group of bastis at present known above the Ghats is that at Sravana Belgola There are there two hills—the Indiagni on whose summit the colossal image just described stands and dominates the plain On a shoulder of the other, called Chandragur, stand the bastis, fifteen in number As might be expected from their situation, they are all of the Diavidian style of aichitecture, and are consequently built in gradually receding storeys each of which is ornamented with small simulated cells Their external appearance is more ornamental than that of the generality of northern Jama temples The outer wall of those in the north is almost always quite plain. The southern ones are as generally ornamented with pilasters, and crowned with a row of ornamental cells Inside is a court, probably square, and surrounded by closters, at the back of which uses the vimana over the cell which contains the principal image of the Tuthankara It is always surmounted by a small dome, as is universally the case with every vimāna Diavidian ın architectine

It may be vain speculation, but it seems impossible not to be struck with the resemblance to the temples of southern Babylonia. The same division into storeys with their cells, the backward position of the temple itself, the panelled or pilastered basement, are all points of resemblance it seems difficult to regard as purely accidental

Besides the greater temples, there are several varieties of smaller ones, which seem peculiar to the style Four-pillared pavilions are not uncommon in front of Hindu temples in the south, but these Jain mantapas are five pillared that is with a nillar at each angle and one in the middle. There is one before the entrance to the lette on Sravana Belgola the middle pillar being so supported from above that a hand kerchief can be passed through below its base

Thou, h not the grandest certainly the most ele, ant and graceful objects belonging to the Jama style of architecture are the stambles which are found attached to almost overs temple They are used sometimes by the Hindus but then cenerally as dip dans or lamp bearing pillars and in that case have some arrangement for exhibiting light from their summit With the Jains this does not appear ever to have been the case. Their pillars are the lineal descendants of those of the Buddhists which born either emblems or statues, generally the former-or figures of animals With the Jains or Vaishnavas they as generally bore statues. Be this as it may they seem nowhere to have been so frequent or so elaborately adorned as among the Jams in the south They generally consist of a single block of granite square at base changing to an octagon and again to a figure of sixteen sides with a capital of very elegant shape. Some however are circular, and indeed their variety is infinite. They range from thirty to forty and even fifty feet in height and whatever their dimensions are among the most elegant specimens of art in Southern India

The origin of the Dravidian architecture is lost in Dravidian It is so called because of its prevalence in the Architecture Dravidian territorial area roughly approximating to the country south of the Lyishna river and among peoples classed usually Dravidian and speaking the languages of Tamil Telugu Malayalam and Kannada The architec ture of this area and of these peoples is essentially differ rent from that of other regions in India and of one type The earliest example in this type, so far as has been ascertained does not go beyond the sixth or seventh cen tury AD if indeed it is quite so ancient. In this State in the Kalahastisvara temple on Nidugal Durga is an inscription of the 8th century AD which mentions a temple founded by Bilichorarasa of the Pallava family

(Pavagada 45) It is possible that this was in the Dravidian style, seeing that it is mentioned as having been founded by a Pallava king. The raths at Mamallapuram (in the modern Chingleput District), dating from the 7th century A D, may be considered as the prototypes of this From them to the temple of Viiūpāksha at Pattadakal and the 10ck-cut example of the Kailasa at Ellora, the transition, as Fergusson puts it, was easy but the step considerable. At Māmallapuram, "we have manifest copies of structures intended originally for other purposes and used at Mahābalıpuı ın a fragmentary and disjointed At Ellora, on the contrary, the whole is welded together, and we have a perfect Dravidian temple, as complete in all its parts as at any future period It seems certain that the square naths are copies of Buddhist vihāras, and are the originals from which all the vimānas in Southern India weie copied, and continued to be copied nearly unchanged to a very late period

hand, the oblong raths were halls or porticoes with the Buddhists, and became the gopuras or gateways which are frequently—indeed generally—more important parts of Dravidian temples than the vimānas themselves too, like the $vim\bar{a}nas$, retain their original features very little changed to the present day" Another feature is the use of cornices of double curve, in other Indian styles the cornices are mostly straight and sloping down-Mantapas or pillared halls used for various puiposes, often of 48 or 100 pillars, and occasionally of 1000 pillars, are additional features in certain of the more important temples usually built in the enclosures of the temple Besides these, are tanks or wells and other buildings for the residence of use of the priests writes

"The style is distinctly of wooden origin, and of this the very attenuated pilasters on the outer walls and the square-

ontemporary Northern styles are characterized by the proalence of vertical lines the Dravidian is marked by the proalence of horizontal mouldings and shadows and the towers and gonurams are storesed. Then the more important temples ire surrounded by courts enclosing great corridors or orakaras and pillared halls. In the early hashmir temples n many of the Jam temples of Western India at Brindaban at the great temple of Jagannath in Orissa and othersprobably in early times very many more—there are courts surrounded by cells but in the great Dravidian temples such as those at Madura Rameswaram Tinnevelly Srirangam Tiru vallur Chidambaram Kanchinuram (Conjectaram) etc courts are very extensive and are one within another system of enclosure within enclosure with pillared corridors was also carried across to Siam and Lamboja where the largest and most magnificently sculptured temples perhaps ever raised were executed in this Dravidian style developed and more fully adapted to lithic materials with complete symmetry of arrangement a consideration disregarded in South India where they are too often a fortuitous aggregation of parts airang ed as accident required during the long course of their erection The later examples of the style were over loaded with

ullars-often of small section-are evidences. But as the

carving every part of the building was covered with ornamen tation in the most elaborate and intricate designs the artist could invent but while the imagination may be impressed with the evidence of power and labour so lavished on orna ment-much of it truly elegant-the better judgement is offended by want of architectural design in the arrangement of the constituent parts of the whole

Temples in his style generally consist of different parts arranged in various ways and differing in them selves only according to the a_e in which they were built First the Garbhagriha or actual shrine itself in which the image is kept. It is always square in plan orna mented externally by thin tall pilasters and surmounted by a Sikhara of pyramidal roof always divided into one or more storeys and crowned by a small dome either circular or octagonal in shape This shrine is also called 23

the vimāna. Immediately in front of the Garbhagriha is the Sukhanasi, or adytum or inner sanctuary; next in front is the navaranga or middle mantapa, followed sometimes by another mantapa, called the mulha-mantapa, or front mantapa. Each of these mantapas cover and precede the door leading to the inner sanctuary comes the $p_1 \bar{a} k \bar{a}_1 a_5$ or enclosures which may be one or Built into the prākāra is the göpura or great gateway, which is a special feature in this style. Sometimes a gopura is to be found at each side of a temple not infrequently opening into and each successive In general design these gopuras are enclosure wall like the inner shrines but twice as wide as deep, and very frequently from an architectural point of view far more important than the temples themselves. They are usually well sculptured, particularly the jambs on either side and the pediment of the doorway. They are, in fact, the loftiest and most imposing feature in temples built in this style

mples in avidian le in isore

The principal specimens of the Dravidian style in Mysore are the temples at Terakanāmbi, Gundlupet Taluk, which date from a period anterior to Krishna Rāya of the Vijayanagar Dynasty (1509-1530), the Siīranganātha temple at Seringapatam, the Nanjundesvara temple at Nanjangud and the Chāmundēsvan temple on the Chāmundi hill near Mysole Of the imposing gopuras attached to these temples of the Mysore royal family, the first probably belongs to the 15th century, or may be older; the other two are modern, that at Chāmundi being built in 1827, and the one at Nanjangud, apparently, about 1845 The temples at Halsur (16th century), Mēlkote, Talkād (1100 AD), Tuumukudlu-Narsipur (1100 A.D), Ramanathapur and other places may be mentioned as effective illustrations of temples in this style Nandīsvara temple at Nandı, architecturally the first and

most ornate of Dravidian temples in the State goes back to the 8th century A D (See W 1 R 1913 1 Para 20) The temples at Kolar and Kawara (11th and 12th century) belong to this style The Binnamangala temple dating from the time of kulottunga Chola I, (11th century) is typical of this style in the State. The Lakshminara simha temple at Doddadalivatta (Tumkur District) is one of the largest temples in the State in this style The Somisyara temple on the Nidogal Durga is another fine structure in this style. It was probably founded in 1292 A D (I C XII Pavagada 53) Its more noteworthy features are its carved doorway and its beautifully sculptured navaranga The temple of Vidyasankara at Sringeri is another well designed and effective building in this style It resembles the temple at VijavanaLar and belongs to the reign of Bukka I (1356 A D) As Burgess remarks the earlier Dravidian structures had lions or yalis and elephants placed as supports for pillars and these were gradually enlarged made affixes to pilasters or pillars and the animal forms multiplied and conventionalized with riders and human and other figures introduced as supporters or attendants until about the 14th century or earlier they had obtained a permanent place in the architecture. At a later date figures of gods demons and patrons or donors sometimes took their places Well known examples of these occur in the famous temples of Vellore Madura Vijayanagar and Rameswaram In this State the best examples of these later innovations are to be seen at the Aghorcsvara temple at Ikkeri (circa 1560 A D) Hanumantha mantapa at Terakanambi (1610 A D) the double temple of Rames wara and Virabhadra at Keladi (circa 1681 A D) etc

The influence of the dominant Hoysala style on later influence of Dravidian architecture as known in this State is manifest Hoysala style in many temples, during the period of Vijayanagar

ascendancy and even later The most notable example of this is the Vidyāsankara temple at Sringēri (1356 A D) which is such a blend of the two styles that it is difficult to say to which style it belongs, though there is unmistakable evidence of its Dravidian parentage Another is the Aghorēsvaia temple at Ikkēri and the Gōpālakiishna temple at Krishnarājasāgaia (circa 1560 A D) The Gōpālakrishna temple at Nonavinkere is a three-celled temple (or trikūtāchala) in the Dravidian style

Chālukyan Architecture

The Chālukyan dynasty, which gives its name to this style, began to distinguish itself in the history of the Deccan from about the beginning of the 5th century A D Bādamı was its capital About 615 AD, a branch of the family set up rule at Vengi on the lower Godavari and about the same time another was established in the south The area of the style therefore occupies the whole of the basin of the Godavari and includes the Haiderabad territory, the Central Provinces, Beiar, and the Maiāthi part of the Kannada districts of the Bombay Presidency Though temporarily superceded in the middle of the 8th century by the Rashtrakūtas, the Chālukyas reasserted themselves late in the 10th century and continued for another two centuries, when they were finally overthrown by the great Hoysala king Vishnuvaidhana in 1184 AD, who absorbed into his own dominions the south-western portion of the Chalukya territories, while the Kākatīyas had set themselves up a little earlier at Warangal to the east. Both these kingdoms were conquered about 1320 by the Muhammadans, though the old Hoysala territories were regained for the Hindus by the early kings of the Vijayanagar dynasty some fifteen As Burgess aptly remarks, the earliest temples within the area mentioned above are, however,-

"not very clearly marked off from the Dravidian and the more nothern style—some of them have distinctly northern VI]

source and others are closely allied to the southern style and it was perhaps only gradually that the type acquired its disting we characteristics. Till a late date we find temples with towers differing so little in form from Dravidian timaras that other details apart they might rapidly be ascribed to that order Unfortunately many of the finer examples must have perished during the Mussalman invasions and during the rule of the Muhammadan dynastics of Bijapur Gulbarga Bidar Hyderabad and Burhanpur and as we might expect round these cities most of the earlier works have disappeared Still in Mysore Dharwar and Belgaum as well as in Berar and the Mahrat's districts sufficient remains still exist to illustrate the various developments of the style

' The old Temple of Papanatha at Pattadkal pre ents a curious combination of styles. The body of the temple is Dravidian and must have been a fine specimen of as early a date as the early part of the eighth century but the sikhara is a curious approximation to the form of the early Northern Hindu or Indo- trian order while in details the temple shows a strong learning to the Dravi lian One is almost tempted to suppose that the architect of the temple had died and left the spire to another who having a preference to the northern form had tried to adapt it to a Dravidian substructure temple of Virupaksha at the same place is an excellent example of the pure Dravidian built about 740 AD while close by is another that might have been transferred from Orissa

On the temple of huchchimallicula at Arbole is a some what similar sikhara This temple is small and plain with a sloping roof over the side aisles and belongs to about the geventh century The Meguti temple also at Aihole must have been a fine work but unfortunately it has lost all above the wall heads

Among Chalukyan temples a prevalent form is that of three shrines round one central mantana or hall arrangement for supporting the roofs of the halls almost always follows the Dravidian mode of four pillars or multi ples of four in squares the device of twelve columns so disposed in a square that omitting the corners the remaining eight could be connected by lintels to form the octagonal base of a dome is almost unknown. It is employed however in the outer hall of the great temple at Hangal. In the Dravidian and northern temples the projections on the walls are generally formed by increments of slight thickness added flatly to their faces, and, however thick, they are so placed as to leave the true corners of the shrines, etc, more or less recessed."

Numerous temples mentioned in the Chālukyan and Kālachūrya inscriptions seem to have belonged to this style. The Basavēsvaia at Tonachi (circa 1047 AD), the Kēdārēsvara at Baligami (circa 1060 A.D), the Tripurāntaka at Baligami (1070), Kaitabēsvara at Kuppattur (circa 1070 AD) and the Mallinātha basti at Angadi (1060) and the Ādinātha basti at Chikka Hanasoge (1070), are temples in that style which mark off the transition from it to the purely Hoysala style which from about the time of Vishnuvaidhana became the dominant one in and around the State.

Hoysala architecture

In the Hoysala style, called a sub-variety of Chālukyan style, a new development of the Chālukyan style is seen All the temples in this style are to be found in Mysore State and were built entirely during the period of Hoy-The impropriety of calling them Chālukya having neither to do with the Chālukya rule or Sovereigns or even territorial area—ought to be sufficiently The name "Hoysala" has obvious to need mention therefore been suggested as a more appropriate designation of this style The objection of Mr. Havell to what he calls "the dynastic system" of classification applies as much to "Chālukyan" as to "Hoysala," while his criticism that it takes "no account of the religious character of the building" is as much true of a "dynastic" as of a territorial classification based on the "Dravidian," "Indo-Aryan," etc, which are either territorial or linguistic, if not racial The nomenclature "Chālukyan" has, however, become so far impiessed on the style that it is by no means easy to oust it

temples in the Hoysila style possess certain distinctive features about them that it is difficult not to class them under a style by themselves. The numbers of shrines joined together by a single mantapa, usually the nava ranga is in this style, seen increased sometimes to four and occasionally to five. The figure sculpture is claborate and is often its chief distinguishing mark. The general style may be thus described —

The temple itself ie the shrine in which the image of the presiding deity has been installed—is polygonal or star shaped. The sides however are not obtained as in the northern style by increments added flatly to a square but are points touching a circle at one time apparently right angles but afterwards either more acute or flatter than a right angle There are four principal faces larger than the others three occupied by niches the fourth by the entrance roof is in steps and with a flat band on each face in con tinuation of the larger face below. The porch is simple consisting of columns disposed equidistantly over its floor (It should be added that this porch is generally surrounded by a wide stone seat or bench with a sloping back which runs completely round the porch and forms as it were a low wall on every side) The details are often of great beauty especially the entrance which are objects on which the architects generally lavished their utmost skill. Nothing in Hindu Art is more pleasing than the pierced slabs which the Chālukyas used for windows The pillars too are rich with out being overdone and as it is only in pairs that they are of the same design the effect of the whole is singularly varied and yet at the same time pleasing and elegant. The temples generally stand on a torrace a few feet high and from ten to fifteen feet wide This is one of the characteristic features of Chalukyan design and adds very considerably to the effect of their temples In regard to the pillars it may be added that those used in the later temples are markedly different from the earlier forms in this style. They are as Burgess has pointed out massive richly carved often circular and highly polished Their capitals are usually spread out with a number of circular mouldings immediately below and under these is a square block, while the middle section of the shaft is nichly carved with mouldings in the round. In many cases the capitals and circular mouldings have been actually turned in a sort of lathe, the shaft being held in a vertical position.

Wiiting of the cinamentation of the doorways, Burgess says —

"As we see at Ajanta and elsewhere, doorways were, from a very early period, objects on which much artistic skill was lavished, and this taste was maintained in the utmost elaboration bestowed on the sculptures surrounding the doors of Diavidian and Chālukyan shiines Pierced stone windows were employed in Dravidian temples at Pattadkal, Ellora and other places, but the richly carved and highly ornamented pierced windows belong specially to this style Generally, the temples stand on a terrace from 10 to 15 feet wide, quite surrounding them, and from 3 to 6 feet in height—a feature which adds considerably to the architectural effect The buildings were erected without mortar, and, in the earlier examples at least, the joints were carefully fitted The whole was carved with sculpture often of geometric and floral patterns, intermived with numerous mythological figures, and, in the later examples, the courses of the base were carved with the succession of animal patterns prescribed for them in the silpa This is very fully exemplified in the great temple of This temple, though unfinished, is Hoysalēsvara at Halebīd one of the most remarkable in India, and, in an artistic sense, is unmatched in the variety of its details and the wild exubecauce of fancy displayed in its ornamentation, while the combination of horizontal with strongly marked vertical lines and the play of outline and of light and shade are hardly surpassed in any style"

Extent and number of Hoysala temples Buildings of this style are very numerous in the north and west of Mysore. A more or less cursory exploration has revealed the existence of some 80 to 90 temples in this style in the State. Several of these are in ruins, some being past recovery. Most of these, however, are under conservation by orders of Government. The

Lakshmidevi temple at Doddagaddavalli which is in the rare quadruple form, is perhaps one of the earlie t examples of this style. The symmetrical disposition of its plan is its chief merit. It was built by a great merchant and his wife in 1113 A D during the reign of Vishnu vardhana The Kesava temple at Belur is one of the most exquisite specimens of this style. It was built under orders of hing Vishnusardhana himself in 1117 During his reign at least ten other temples in this style came to be erected Among these is the famous Hoverlessary temple which might be assigned to Circu IIII AD the first year of Narasumba I, the successor of Vishnuvardhana During Narasimha's reign building activity appears to have continued unabated over fifteen temples built during that period being known Among these are the fine Isvara temple at Anel onda (Circa 1160 A D) the Somesvara at Sathur (Circa 1169 A D) and the well known Buchesvara at Koramangala (1173 A D) During the reign of Ballala II the enthusiasm for the erection of temples in this style reached its high water mark Nearly a couple of dozen temples are known to have been built in his reign of 17 years. Among the most famous temples of this period are the Amritasvara at Amritapura (1196 A D) the Chattesvara at Chatchattana halli (Circa 1200 A D), the great Trimurti at Bandalike (Circa 1200 A D) the famous Kidarisvara at Halebid (1219 A D) the Issara temple at Arsikere (Circa 1200 AD) and the Isvara temple at Nanditayare (Circa 1200 A D) Though the number of temples erected in the reign of Narasimha II was not large only some seven being known that are assignable to it, the far famed Harihar temple at Harihar (1221 A D) the Somesvara at Haranhalli (1234 A D) and the Mallikarjuna at Basral (1235 A D) fall into his reign Over a dozen temples belonging to Somesvara's reign are so far known Of these the Lakshmi Naiasimha and the Sadasiva temples at Nuggihalli (1249 A D) are well known. The Panchalınga temple at Gövindanahallı (Circa 1250 AD) is equally famous The latter is a quintuple temple, the only one of its kind known in the State In the reign of Narasımha III, the Kēsava and Mūlasankarēsvara temples at Turuvekere (Circa 1260 AD), the Yoga-Mādhava at Settikere (1261 AD), the splendid Kēsava at Somanathpui (1268 AD), Lakshmi Narasimha at Hole-Narsipur, all triple temples, and a few others came Even the troublous times of Ballala III into existence saw the erection of a couple of temples but the times were too disturbed for a peaceful continuance of building Royal munificence combined with the piety of generals, ministers and merchants gave an impetus to the master-builders of the time to put forth their very best in the architectural line The names of many gifted architects and sculptors of successive periods, covering over 200 years, who took an active part in making the Hovsala name famous for all time for its passionate attachment to art, are known and their work and worth are told in the magnificent monuments they have left to posterity (Vide Chapter V, Sculpture and Painting, above.)

Descriptions of the more important temples.

The temples at Halebīd, Belur and Sōmānathpui may be regarded as master-pieces of this style. The following accounts of these more famous temples based on the writings of Fergusson are included here for convenience of reference. Brief descriptions of the other temples referred to above will be found in Volumes V and VI of this work.

(i) Kēdārēs vara at Halebid Kēdārēsvara temple at Halebīd -- Mr Fergusson writes --

"Its plan was star-shaped, with sixteen points, and it had a poich well proportioned in size Its roof was conical,

and from the basement to the summit it was covered with soult tures of the very best class of Indian art and these so arranged as no' materially to interfere with the outlines of the building while they imparted to it an amount of richness only to be found among specimens of Hindu art. If it were possible to illustrate this little temple in anything like completeness there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing

This exquisite specimen of the most ornate Chalukvan style of architecture is, alas! a thing of the part Mr. I ergusson a ploomy anticipations have been completely fulfilled. The trees which had rooted themselves in the rimana were suffered to do their work unchecked and the building is now a hideous heap of ruin. Some of the most perfect figures have been conveyed to Bangalore and set up in the museum, but divorced from their artistic setting they have lost their meaning.

It is however surprised in sire and magnificence by its neighbour the great temple at Halebid which had it been completed is one of the buildings on which the advocate of Hindu architecture would desire to take his stand. Unfortunately it never was finished the works having, been stopped after they had been in progress apparently for eighty six years

The ceneral arrangements of the building are that it is a double temple. If it were cut into halves each part would be complete with a pillared porch of the same type as that at Belur an antaralla or intermediate porch and a sanctuary containing a lingum the emblem of Sixa. Besides this each half has in front of it a detached pillared porch as a shrine for the bull. Nandi. Such double temples are by no meins uncommon in India, but the two sanctuaries usually face each other and have the porch between them. Its dimensions may roughly be stated as 200 feet square over all including all the detached pavilions. The temple itself is 160 feet north and south by 122 feet east and west. Its height as it now remains to the cornice is about twenty five feet from the terrace on which it stands. It cannot therefore be considered

by any means as a large building, though large enough for effect. This, however, can hardly be judged of as it now stands, for there is no doubt but that it was intended to raise two pyramidal spires over the sanctuaries, four smaller ones in front of these, and two more, one over each of the two central pavilions. Thus completed the temple, if carried out with the richness of detail exhibited in the Kēdārēsvara, would have made up a whole which it would be difficult to rival anywhere

"The material out of which this temple is elected is an indulated potstone of volcanic origin, found in the neighbour-This stone is said to be soft when first quarried, and easily cut in that state, though haidening on exposure to the Even this, however, will not diminish our admiration of the amount of labour bestowed on the temple, for, from the number of parts still unfinished, it is evident that, like most others of its class, it was built in block and carved long after the stone had become hard As we now see it, the stone is of a pleasing cleamy colour and so close-grained as to take a polish like maible. The pillars of the great Nandi pavilion, which look as if they had been turned in a lathe, are so polished as to exhibit what the natives call a double reflection-in other words, to reflect light from each other enduring qualities of the stone seem to be univalled, for, though neglected and exposed to all the vicissitudes of a tropical climate for more than six centuries, the minutest details are as clear and sharp as on the day they were finished Except from the splitting of the stone arising from bad masonry, the building is as perfect as when its election was stopped by the Muhammadan conquest

The building stands on a terrace, ranging from five to six feet in height, and paved with large slabs. On this stands a frieze of elephants, following all the sinuosities of the plan and extending to some 710 feet in length and containing not less than 2,000 elephants, most of them with riders and trappings, sculptured as only an oriental can represent the wisest of brutes. Above these, is a frieze of shārdūlus, or conventional tigers—the emblems of the Hoysala Ballāla who built the temple. Then comes a scroll of infinite beauty and variety of design, over this a frieze of horsemen and another scroll, over which is a bas-relief of scenes from the Rāmāyana, representing the conquest of Ceylon and all the varied incidents of

that epic This like the other is about 700 feet long free of the Parthenon is less than 5:0 fee 1 Then come celest al beasts and celestial birds and all along the east front a free e of groups from human life, and then a cornice with a rail divided into panels each containing two figures. Over this are windows of percel slabs like those of Belur though not so rich or varied. In the centre in place of the windows is first a scroll and the in frieze of Lods and heavenly onsoras-dancing rirls and other objects of Hindu Mythology This frieze which is about five fee six inches in height is continued all round the wesern front of the building and extends to some 400 fee in length Sixa with his consort Parvati seared on his knee is repeated at least fourteen times. Vishnu in his nine artifris even oftener Brihma occurs three or four times and every creat rod of the Hindu pantheon finds his place. Some of these are carried with a minute elaboration of detail which can only be reproduced by photography and may probably be considered as one of the most marvellous exhibitions of human labour to be found even in the patient I ast

It must not however be considered that it is only for nationt industry that this building is remarkable. The mode in which the eastern face is broken up by the larger masses so as to give height and play of light and shade is a better way of accomplishing what the Gothic architects attempted by their transents and projections. This however is surpresed by the western front where the variety of outlines and the arrange ment and subordination of the various facets in which it is disposed must be considered as a masterpiece of design in its class. If the free e of gods were spread along a plain surface it would lose more than half its effect while the vertical angles without interfering with the continuity of the frieze give height and strength to the whole composition. The disnosition of the horizontal lines of the lower friezes is equally effective. Here again the artistic combination of horizontal with vertical lines and the play of outline and of light and shade far surpass anything in Gothic art. The effects are just what medieval architects were often aiming at but which they never attained so perfectly as was done at Halebid

Before leaving Halebid it may be well again to call attention to the order of superposition of the different animal

As in the rock-cut monastery described by the Chinese pilgiims, so here, the lowest were the elephants, then the lions, above these came the hoises, then the oxen, and the fifth storey was in the shape of a pigeon The oxen here are replaced by a conventional animal, and the pigeon also by a bild of a species that would puzzle a naturalist sion, however, is the same, and the same five genera of living things form the ornaments of the moonstones of the various monuments in Ceylon Sometimes in modern Hindu temples only two or three animal filezes are found, but the succession is always the same, the elephants being the lowest, the next above them are the lions, and then the horses, etc know the cause of it, it seems as if this curious selection and succession might lead to some very suggestive conclusions At present, we can only call attention to it in hopes that further investigation may afford the means of solving the mystery

"If it were possible to illustrate the Halebid temple to such an extent as to render its peculiarities familiar, there would be few things more interesting or more instructive than to institute a compaison between it and the Parthenon at Not that the two buildings are at all like one another, on the contrary, they form the two opposite poles, the alpha and omega of architectural design, but they are the best examples of their class, and between these two extremes lies the whole range of the art The Parthenon is the best example we know of pure refined intellectual power applied to the production of an architectural design Every part and every effect is calculated with mathematical exactness, and executed with a mechanical precision that never was equalled All the curves are hyperbolas, parabolas, or other developments of the highest mathematical forms—every optical defect is foreseen and provided for, and every part has a relation to every other part in so recondite a proportion that we feel inclined to call it fanciful, because we can hardly use to its The sculpture is exquisitely designed to aid appreciation the perfection of the masoniy—severe and godlike, but with no condescension to the lower feelings of humanity

"The Halebid temple is the opposite of all this. It is regular, but with a studied variety of outline in plan, and even greater variety in detail. All the pillars of the Parthenon are identical, while no two facets of the Indian temple are the

same every convolution of every scroll is different canopies in the whole building are alike and every part exhibits a joyous exuberance of fancy scorning every mathe All that is wild in human faith or warm matical restraint in human feeling is found portrayed on these walls but of pure intellect there is little-less than there is of human feeling in the Parthenon

The great value of the study of these Indian examples is that it widens so immensely our basis for architectural It is only by becoming familiar with forms so utterly dissimilar from those we have hitherto been conversant with that we perceive how parrow is the purview that is con tent with one form or one passing fashion. By rising to this wider range we shall perceive that architecture is as many sided as human heart and brain there are that cannot be expressed by its means. On the other hand it is only by taking this wide survey that we appreciate how worthless any product of architectural art becomes which does not honestly represent the thoughts and feelings of those who built it or the height of their loftiest aspirations

hēsava temple at Belur -- Mr Narasımhachar devotes (u) hēsava at a well illustrated monograph to this temple in the Mysore Archaelogical Series to which reference should be made The following is Fergusson's well known description of this great temple -

This consists of a principal temple surrounded by four or five others and numerous subordinate buildings enclosed in a court by a high wall measuring 360 feet by 440 feet and having two very fine gateways or gopuras in its eastern front The great temple consists of a very solid timana with an antarala or porch and in front of this a porch of the usual star like form measuring ninety feet across. The whole length of the temple from the east door to the back of the cell is 115 feet and the whole stands on a terrace about three feet high and from ten to fifteen feet wide. The arrange ments of the pillars have much of that pleasing subordination and variety of spacing which is found in those of the Jains but we miss here the octagonal dome which gives such poetry and meaning to the arrangements they adopted Instead of that, we have only an exaggerated compartment in the centre, which fits nothing, and though it does give dignity to the centre, it does it so clumsily as to be almost offensive in an architectural sense. This dome fell in and is now being rebuilt.

"It is not, however, either to its dimensions or the disposition of its plan, that this temple owes its pre-eminence among others of its class, but to the marvellous elaboration and beauty of its details. The effect of these, it is true, has been, in modern times, considerably marred by the repeated coats of white-wash which the present low order of priests consider the most appropriate way of adding to the beauty of the most delicate sculptures. Notwithstanding this, however, their outline can always be traced, and where the white-wash has not been applied, or has been worn off, their beauty comes out with wonderful sharpness.

"The richness and vallety of pattern displayed in the windows of the poich are astonishing These are twenty-eight in number and all are different Some are pierced with merely conventional patterns, generally star-shaped and with foliaged bands between, others are interspersed with figures and mythological subjects-for instance, the Varāha avatār and other scenes connected with the worship of Vishnu to whom the temple is dedicated. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they test, and the deep cornice which overshadows and protects them The amount of labour, indeed, which each facet of this poich displays is such as, I believe, never was bestowed on any surface of equal extent in any building in the world, and though the design is not of the highest order of art, it is elegant and appropriate, and never offends against good taste (One of them has sculptured to the life a fly, of the natural size, as if settled on one of the figures, thus rivalling the feat of Apelles, the most celebrated of the Giecian painters, and the one who accompanied Alexander the Great into Asia)

"The sculptures at the base of the vimāna, which have not been white-washed, are as elaborate as those of the porch, in some places more so, and the mode in which the undersides of the coinces have been elaborated and adorned is such as is only to be found in temples of this class. The upper part of the tower is anomalous. It may be that it has been

white washed and repaired till it has assumed its present discordant appearance which renders it certainly a blot on the whole design My own impression rather is that like many others of its class it was left unfinished and the upper part added at subsequent periods. Its original form most probably was that of the little pavilions that adorn its portals which have all the peculiar features of the style the flat band on each face the three star like projections between and the peculiar crowning ornament of the style. The plan of the great tower and the presence of the pavilions where they stand seems to prove almost beyond doubt that this was the original design but the design may have been altered as it progressed or it may as I suspect have been changed afterwards

hīsava temple at Somanāthpur-The building at (iii) h sava Somanathpur is a single but complete whole temple is triple the cells with their sikharas being pur attached to a square pillared hall to the fourth side of which a portico now in ruins, is attached in this instance of very moderate dimensions. It is impossible without illustrations to give an idea of the elegance of outline and maryellous elaboration of detail that characterizes these The temple stands on a raised terrace intended to correspond with the ground plan of the temple, each of the numerous angles being supported by an elephant The whole stands in a courtyard surrounded by an open verandah containing a cell between every set of columns The exterior walls of the temple are carved with an elaborate profusion of detail the arrangement of the subjects being similar to that at Halebid The small canonies with pendants which cover each compartment of the antarala are all like those of the Baligami temples carved with a different design on which the architect has expended the utmost fertility of his skill

The Temple at

the Malnad Kanara

style

The temples of the Malnad regions in the west of Mysore Temples in are of a totally different style, corresponding to that of M Gr VOL II 24

Kanara The frame work is of wood, standing on a terrace

and the whole covered with a tiled and gabled roof. The wooden pillars and joists are often well carved but not in the highest style of ait. Better specimens of this order must be sought for beyond the western limits of the State

The Lingāyat style, mixed Hindu and Sāracenic

The Lingayats, or Virasaivas as they are more correctly known, originally followed the purely Brāhma The Dodda Basavanna temple, belonging to the Hoysalāsvara temple at Halebīd, is a perfect specimer of the Hoysala style Dēmēja, we are told in an inscription dated 1140 A D, (E.C. VI, Hassan, Belur 241) made the frame of the eastern door for it. Other architects and sculptors should have been responsible for the temple itself and its further ornamentation. As Mr Rice has pointed out, there seems no doubt that Siva worship in accordance with the Lingayat faith superceded that of Jama throughout the north-western part of the State-Shimoga and the country adjoining it Several linguis have been noticed, both free-standing and engraved as symbols at the heads of inscriptions, which have been simply formed by cutting down a seated Jaina figure into In later the required shape (E C, VII—1 Introd. 31) years, however, after the Muhammadan incursions of the 17th century, the Lingayats adopted what seems a somewhat distinctive style in their public buildings, such as mathas, tombs, etc., which is a combination of the Hindu and the Saracenic The best specimens, perhaps, are the tombs of the Coorg Rajas at Meicara, but there are buildings at Nagar, Chitaldrug, Nāyakanhalli and other places which may serve as illustrations. At Yela-hole on

Săracenio Architecture, The Saracenic architecture, which dates from about the end of the 12th century, is represented in the State

the Tungabhadra in the Chitaldrug district, is a fine and well-built matha, with simple but good ornamentation.

in the places as ociated with Muhammadan rule. As applied to mosques and tombs this style varied much at different periods and under the various Muhammadan dynasties in different parts of the country. Burgess, for instance distinguishes ten or more fairly different styles of Saracenic structures

The Bijapur Sultane who were the first to invade Mist in Mysore in the rorth and east in the 17th century had a distinguished record as builders in their own territories I ar famed though they were as the creators of the beauti ful Tuma Maspid (1557-1570), the celebrated G. I Gumba-(1626 1656) and other equally well I nown structures at their espital, which are remarkable as much for origina lity of design as for holdness of execution they have hardly left their impress on Mysore from the purely architectural point of view. The only building connected with their period is a solitary mosque erected by Randhulla Khan their general, at Sante Bennur in the Shimoga District which may be set down to Circa 1637, the very period covered by the construction of the Gel Gumbyz by Muhammad Adil Shah Though they approximate in dates, these two structures entirely differ in the styles they adopt. While the Gol Gumbiz bears no trace of Hindu forms or details the Santo Bennur mosque is like the first mosques built by the Muhamma dans in the Northern India an adaptation of a Hindu structure with but comparatively slight alterations Randhulla s morque is in fact built on the site of an old temple of Ranganatha built by Hanumappa Nayak the local chief, which was destroyed for making room for the mosque The materials of the temple were u ed in the construction of the mosque which is an imposing structure with growned roof and Saracenic details. The mosque was, however, desecrated in revenge by the ousted Palegar, and has accordingly never been used

honda, or reservoir in front, converted into a hauz, is faced round with a grand flight of ashlaz steps, and had ornamental mantapas (pavilions) at the angles, in the centre and in the middle of its sides, with very finely worked turrets and gōpuras in the Dravidian and Chālukyan styles. These were improved with elegant additions by Randhulla Khān, but are at present in a luinous condition. Apparently a fountain used to play from the middle pavilion. The paucity of structures in the true Bijāpur style in the State is probably due to the fact that the Governors of its possessions in the Karnātic were Mahrattas and not Muhammadans.

Moghul Style

Bijāpui was taken by the Moghuls under Aurangzīb in 1687, and the subjection of the Karnātic provinces belonging to it immediately followed, ending in the establishment of Sira as the capital of the new territory acquired in Mysore The architectural remains now existing are the Juma masjids at Sira (built in 1696) and Hilebidnur near Goribidnur, and several tombs, now partially in ruins, both at Sira and Hirebidnur The domes at Sira are not large, but of a very light and elegant design, being well raised on a sort of floral cup, the petals of which press close round the base The structures have It is on record survived through being built of stone. that a palace was erected by one of the Governors of Sua, name Dılāvar Khān, of such elegance that it was adopted as the model on which Haidai and Tipu built their palaces at Bangalore and Seringapatam. There may be truth in this tradition. Haidar, who received the title of Nawab of Sira in 1761, was undoubtedly much impressed with the Moghul architecture of the place. He accordingly modelled his own buildings on the one at The Bangalore Fort was in like manner re-built on the model of the fort at Sira and the Lal-Bagh at Bangalore was probably suggested by the Khān Bāgh at

Sira Tipu followed in Haidar's footsteps in this parti-cular domain of activity. But all the three buildings at Siri Bangalore and Sering apatam-were of such perishable materials though thielly decorated with gild ing and colour, that hardly anything now remains of any The same fate has overtaken Latif Saheba Darga, at one time a handsome ornamental structure at Hoshote Bangalore District The Bangalore Palace. like the Segeor Durbar Hall of the old Palace at Mysore unfortunately designed by fire and the Daria Daulat at Seringanatam referred to below, appear to have been built in the Moghul style of architecture resembling Akbar's famous Durbar Hall at Allahabad, in which Indian and Saracenic details are mixed up. In these buildings while the main floors were mean in proportion and dwarfed in height and filled with the most fantastic mosaic decorations an appearance of grandeur was imparted to the structures by the tall and beautifully carved wooden pillars, running up from the basement right up to the top of the ceiling of the tirst floor and connected with ornamental and fretted rods formed by wooden planks. The approaches to these buildings were laid out with great regard to beauty and one felt, in approaching these piles, one s own insignificance com pared with the splendour and magnificence of the monarchs who held their Durbars on the projecting balconies of the top floor The Bangalore Palace was long used for the Offices of the Administration until 1868 when being no longer safe, it was abandoned and the greater part has since been demolished. In what remains a muni-cipal school is maintained but it is under orders of removal for conservation as a work of historical and architectural interest Of the Palace at Seringapatam. Buchanan says that it was a very large building sur rounded by a massive and lofty wall of stone and mud and though outwardly of a mean appearance contained some handsome apartments but ill-ventilated. The private apartments of Tīpu formed a square, on one side of which were the rooms that he himself used The other three sides of the square were occupied with warehouses, in which he had deposited a vast variety of goods, for he acted not only as a prince, but also as a merchant These goods were occasionally distributed among the Amildars with orders to sell them, on the Sultan's account, at a price far above their real value, which was done by forcing a share of them upon every man in proportion to his supposed wealth. The apartment most commonly used by Tipu was a large lofty hall, open in front after the Mussalman fashion, and on the other three sides entirely shut up from ventilation From the principal front of the palace, which served as a nevenue office, and as a palace from whence the Sultan occasionally showed himself to the populace, the chief entry into the private square was through a strong narrow passage, wherein were chained four tigers Within these was the hall in which Tipu wrote, and into which very few persons except Mīr Sādak weie ever admitted Immediately behind this was the bed-chamber, which communicated with the hall by a door and two windows, and was shut up on every other side The door was strongly secured on the inside, a close non grating defended the windows The Sultan, lest any person should fire upon him while in bed, slept in a hammock which was suspended from the roof by chains in such a situation as to be invisible through the windows other passage from the private square was into the zenāna or women's apartments

Tīpu's Mahal at Chitaldrug appears to have been an imposing, though plain, structure. It is also in a ruined state now. The ceiling of the inner hall has tumbled down but the lofty wooden pillais still standing indicate the nature of the building. The pillais, however,

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have non na nentation at their like those in the Palsce. nt Ban alice Lett. The upp riether has a few plain looking to me. There was at its entire a carden attached to the halfie at which the ren a na are a ill to be see 1

A few buildings of a red as the Mer, but state, him ever are also is be found in four presenting some bein, maintained high letter by special grants. The are the Wolfara c -a n'e t of Had to family at helar the great conques were pass the nell known Gurta (ort a t te mof Ha far a l Tipa) in the lal Harb at the same place and the & rimer Palice known as the Daria Dauls. To these may be a fel the hile Look 1 lot for fewels at Hestern (see WIR for 1919 Plate VI from, pa e 10) a 1 the t also a Chempanina and the turque at ha ar Of the Inda-Wallary (corretings called Imanian) fore is architecturally little to return. The trapount to squen-Semprapatamies fines ructure 1 alter these te of an old temple with the lofts curate . One of the fire Pers an insent one in it gives 1767 A D as the date of its cons rict on and the cil ers cintain extracts from the horan and the ninety nine names of Allah. The Guerta of Holder and Tipu at Ganjam near Serin, apatam is an effective building consisting of a large dome resting on a basement stores which is surm inded with a colonnade of pillars of black serpentine. The dome covers the central apartment containing the touls. The interior is Inequered with the tiger stripe emblem of Tipu and the doors are of chony inlaid with ivory a special industry of Mysore. The present ones were the Lift of the Marquis of Dalhouse to replace the old ones which were worn out (I or the ground plan and front clean tion of this building see I C. Mysore i pp. 32 and ab) On its west wall is an inscription in Persian characters. dated in Hijra 1195 or A D 1782 the year of Haidar s death. In this inscription the building is described as the "bed-chamber" of the "King" Haidar, who is said to be "taking rest" in it In its hyperbolic language, it is thus described "Marvellous is the dome which from the loftiness of its construction has made the firmament low in height As you will, you may call it either the moon or the sun, and the firmament finds itself put to shame on account of envy The pinnacle of the dome is the light of the firmament's eye from which the moon has borrowed its light The fountain of mercy has gushed out from the earth and the cherub angels have surrounded it." As we enter the precincts of this mausoleum, surrounded on three of its sides by mosques, prayer halls and rest houses for visitois, built in imitation of the Saracenic buildings of Northern India, with its cypius trees and finely laid-out gardens, a solemnity unconsciously steals on us and makes us feel that it is a resting place for one of the Sultans of Mysore.

The Darya Daulat building was a summer palace, erected on the bank of the river by Tīpu Sultān, and was at one time occupied by Colonel Arthur Wellesley, the future Duke of Wellington It is an oblong building, with small rooms and steep stairs at each of the four corners. The upper storey forms an inner floor, with canopied balconies in the middle of the four sides, working down on to the spacious audience halls below whole stands on a high basement, surrounded with deep verandahs The most striking feature in the building is the painted walls "The lavish decorations, which cover every inch of wall from first to last, from top to bottom, recall the palaces of Ispahan," says Mr. (afterwards Sir John) Rees, "and resemble nothing that I know in India" (The Duke of Clarence in South India, 81) There is a good picture of the building in his book. The design seems to be substantially similar tothat of Tīpu's palace at Senngapatam and Bangalore, which were, as already stated, copied from one elected

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at Sira by the Moghul Governor Dilavar Ishan The most striking freeco on the wall of the Darya Daulat palace is a representation of the defeat of Colonel Baillie's detachment by the Mysore troops which occu pies the greater part of one side (I or further informa tion See under Chapter V Painting and Volume V of this work under Seringapatam)

The above description of the earlier architectural Modern monuments in the State composing numerous imposing in Mysore and artistic structures has to be supplemented by a brief reference to works crected in more recent times

Of buildings modelled on the later Indo Saracenic Later Indo style the most important is the New Palace at Mysore style which in its exterior is in the manner of the later Moghul buildings while in the interior the details are in the style of the indigenous Hoysala art The details are framed in by Saracenic motives Here are very fine specimens of panel and spandrel carrings in stone and some very artistically designed doors of wood inlaid with every and of wood covered with silver plates on which are worked scrolls of thin foliage pattern found in the temples at Halebid and Belur displaying great dignity in proportion and quality in ornamentation It exhibits the results of the powerful influence of the local Hoysala buildings on the craftsmen employed on the work and the officers responsible for the execution of the details of the Palace As further examples of the same style may be mentioned the range of shops known as the Lansdowne Bazaars the 2nd and 3rd Maharaja Kumaris Mansions and the New Palace Offices at Mysore, and the Revenue Survey Offices in Bangalore

In the middle of the 19th century a regular Public Buildings in Works Department was organized in the State and it Classic or Renaissance

style

was presided over by European Engineers. Most of the State buildings naturally came to be constructed under their supervision. As they were conversant with the types of buildings based on the five classic orders, viz., Tuscan, Doric, Ionic, Counthian and Composite, these buildings were laised in the manner of Italian or French Renaissance with classic details. The District Offices in Bangalore, constructed in 1856, was the earliest of such buildings. The Public Offices and the Government Museum came next. As specimens of Renaissance buildings, built in recent times, may be mentioned the Jubilee Institute, the Mahārāja's College, the Public Offices, the Law Court Buildings, and the 1st Mahārāja Kumāni's Mansion in Mysone, and the Victoria Hospital and the New Public Offices in Bangalore

In Gothic style

A design in Gothic style of a plain but elegant type was successfully attempted in the case of the old Central College at Bangalore. But for want of considerations of scale, the new additions for Physical and Chemical Laboratories have dwarfed the beautiful old pile and these new additions not having verandahs or arcades, running all round the main block, look morosely heavy. The next building in the same style but of the type of structures in the Tudor period in England, is the Palace at Bangalore, which is a fine specimen of a building constructed on the model of Mediæval castles in Normandy and England

In mixed style

As was to be expected, the influence of the Western School of builders pushed into the background the traditions of design and craftsmanship observable in the old temples. Owing to the introduction of European models and departmental procedure under European heads, most of the artisans and workers began to copy Western architectonic motives within their reach without any

consideration for purity and unity of design. The result has been the creation of a Mixed or Mongrel style of building construction. This is exhibited in the Central College Hostel the Government High School, the Minto Ophthalmic Hospital, the Technological Institute the Seshadri Hall, the Government Printing Press and the I M C A Buildings and some of the large private and commercial buildings at Bangalore and the Students Home the Chamaraiendra Technical Institute the Mathikhana and the Banumiah's School at Missore

Quite recently some buildings have been constructed Modern in the style of the modern American Renaissance Art The mest imposing and beautiful of such structures is the newly completed Sri Krishnarajendra Hospital in Mysore, with the super imposed classic areades and with a Corinthian pedimental portico surmounted by a low dome of Pantheon type Similarly the New University Buildings in Mysore 10, the Union, the Lecture Halls the Oriental Library etc. are of a severe type of classic architecture, correctly proportioned of architectonic motives with rich plaster ornamentation

Renausance tri ctures

What promises to turn out to be a very beautiful pile Some proposed on account of its approach access situation and surround ings is the Guests Palace at Mysore sanctioned to be constructed at an estimated outlay of Rs 15 lakhs This is proposed to be perched on the top of the ridge which is in continuation of the main spur of the Chamundi Hill now named Lalitadry Towards the west the site overlooks a beautiful valley studded with small tanks and cocoanut gardens To the east is also a small green valley with fertile fields along which the road from Mysore to T Narsipur winds To the north and north west is situated the fine avenue named Narasimha rais Boulevard and a magnificent row of buildings is

proposed to be constructed along the approach road in continuation of the Boulevard, while to the south is situated the beautiful hill, the abode of the patron Goddess of the City, a hill which lends solemnity and enchantment to the new building and to the Polo ground to the west. When completed with all the appendages, this Palace is destined to be what the Falkanāma Palace is to the City of Haiderabad

It will thus be seen that the products of the Western School of builders loom so largely in the life of the people that the very existence of the grand old Hoysala Art in their midst at Belur, Somanathpur and Halebid, is all but forgotten. Hence in their homesteads, personal decoration and dress, they follow the types established by fashion in Government Departments no less than in the case of their Public Buildings It can be asserted that the traditions of design and craftsmanship in Mysore, as in other parts of India, are in a stage of transition where slavish imitation of classic cornices, brackets, mouldings, egg and dart carvings and Acanthus leaf ornamentation is regularly copied with no sense of propriety. A new style, based on the old models but suited to present day conditions, with the necessary alteration of dimensions lendered possible by truss, jack-arch and girder constructions, remains yet to be developed People who can evolve such a style of structure suited to the country, its climate and traditions, have to be sought for and encouraged with a view to bring about this much desired consummation

Modern buildings of architectural interest Subjoined is a list of the more important buildings of architectural interest, some of them having true pietensions to such a title and others less so, but all of them exhibiting dignified and well proportioned features

STATEMENT OF ARCHITECTURAL BUILDINGS IN MASORE

Name of building	Date of com pletion	Cost	Name of building	Date of com liction	Cost
BANGALORI CITY		Ra	Mysonr City		Rs
1 The Distri t Office	15.6	2000	1 The Jubilce Institute	1991	30 000
2 The Public Offices	1900	1,27,90	2 The Mabar a	1904	91 955
3 Tl a Government	1970	49,333	3 The I ublic Offices	1506	1 7506
4 The Central College	199.		4 The Law Court build-	1900	21 (**)
5 The New Palace	165	10,517	5 The Lansdowne	1.55	
6 The Victoria Hos-	1906	40 507	Baznara	ł	87,308
7 The Central College Ho tel (ol 1)	1991	66 910	6 Tl Students Home fold!	1003	6°,570
8 The Central College Hostel (new)	1001	19,090	7 The Students Home in we ten ion)	1919	8° 14
9 The Sir Se hadri M morial Hall	1907	8361	8 The First Val Araj Rumaria Mansion	190*	698225
10 The Mech nic l I ngineering behoo	1 1916	16,015	Aumari Man ion	1914	4 29 146
il The Physics Laboratory	1915	1 43 720	10 Th Third Mirja Kumari Mulu	1	1 1
1 The Chemi try	1	1	11 The New Pal co]	41 70 233
Laborators	1915	1,36 000			3,31 769
13 The Gov rament High School	1917	1,5,.0	13 Ti e Ci amar i ndra Technical in titute	1917	2 44,516
14 The Minto Ophtha rnic Hospital	1917	2,65 130		1918	3 65,000
I ublic Offices	1917	1,68,011	15 Th Ome Block to	1023	4 10 168
University Buildings	1		Uni ereity B illi ge		1 1
16 The Lecture Hall and Cla a Rooms	1922	80,500	16 Th Lecture Hall	19	14 000
17 The Students	1022	a),500	In The student O ton	1030	171
Union	1974	50 200	18 Ti o New Oriental	1072	47,00
1	ĺ	[19 The Uni rsity Pro-	1000	1 (
}	}	1	30 Ti o Cricket Pavili		} }
L		<u> </u>			ــــــــــــــــــــــــــــــــــــــ

The above list is sufficiently long and comprehensive to show that in building activities, Mysore thanks to the special interest evinced in architectural development by His Highness the present Maharaja Sri Krishnaraja Wodeyur Bahadur stands second to none among Indian States either in the architectural excellence of its public buildings or in the magnitude and variety of structures which it has erected and is still erecting

B STRUCTURES OTHER THAN BUILDINGS

From numerous inscriptions found in the State, it might be inferred that ancient rulers not only built palaces for themselves but also provided the people with the necessary amenities of life

Ornamental Wells, Ponds and Tanks

Thus we are told in an epigraph dated in 1234 A.D. that the towns in the Hoysala country were surrounded with gardens, that many tanks filled with lotuses were formed in their vicinity and that groves were planted from yōjana to yōjana (about nine miles) for travellers to rest in (E.C IX Arsikere 82). Of the Mysoie king Dodda Dēva Rāja Wodeyar, it is said that he made wells, ponds and tanks, with chattras or feeding houses from road to road (E C XII Kunigal 37) The importance of a good water supply, whether for mrigation or for the use of towns, seems to have been early recognized accordingly find references to the erection of dams to livers, from which channels were led off, and to the construction of wells and tanks and reservous in almost every period. The oldest tank in the State is, perhaps, the Panamankeie (i.e Pianavēsvara's tank) at Tālgunda, Shikarpur Taluk, which has been assigned to the 4th century A D (E C VII Shimoga, Shikarpur 176, dated in about 400 AD) Puliyamma, Peiggade of the Santalige Thousand, who had attained the rank of a great minister, is said to have constructed this tank in 935 A D and to have made a grant of land for it and made over the same to the people of the town on condition of certain annual payments being kept up by them (E.C. VII—Shimoga i, Shikarpur 194 and 322 both dated in 935 A.D) It is probable he restored or repaired the tank, for it is undoubtedly earlier than the 10th century. The Akale-Samudra, at Gundalhallı ın Pavagada Taluk, named after Akaleti, who built it, is refeired to in

an inscription which, on palmo, raphical grounds has been see down to 754 A D. A little inscription of Sri purusha the Ganga king dated in 760 AD found at Halkur Sira Taluk, refers to one Addepara building a tank and records a grant for its maintenance. To the same century or before belongs the tank at Bethamangala on the Palar river in the holar District. It breached more than once and was restored once in 9:0 A D and again in I 155 VD (I C Bowringpet 1 and 9) In the 10th century the local priest of Yvani in the Mulba al Taluk, dug some tanks (I C \ Mulb, al 6.) while in the 12th century the hadvala chief formed others in the Tumbur Taluk (F.C. XII Tumkur 9) In 1358, a number of tanks were constructed by one Bhatt, who planted lines of trees on the four sides and consecrated them with due religious ceremony. An inscription found in the sluice of the Kunigal tank gives the interesting information that it was built in 1391 A D b. Irugappa the Jaina general of Haribara II, the Vusyanagar bing and the author of the Sanskrit lexicon Nanartha Ratnamala This tank is a famous one According to local tradition the I inperor Nula his horse and dog were, all three of them cured of leprosy on bathing in a poind situated in this tank (VAR) for 1919, para 31) Many beautiful step in wells have been constructed from time to time. These have not only served the utilitarian purposes for which they were intended but also added to the beautification of the places in which they were constructed Thus in front of the Chitra matha at Edeyur hunigal Taluk, there is a beautiful well built with dressed vertical slabs all round and adorned with a well carved stone parapet The well dates probably from Circa 16th century A pond of more than ordinary interest is the Dalavayi Honda about 2 miles west of Bistuvalli Jagalur Taluk which is symmetrical in form about 30 yards square with flights of steps on all the four sides A parapet wall goes round it and it is oinamented at the middle on Though the pond is mostly builed now, each side. it should have been, when full, an excellent sheet of water It was, according to a local chronicle, constructed by Muddanna, the Dalvāyı (or general) of Hırı Medakēn Nāyaka, about the close of the 17th century He also built, to the north, a fine mantapa of dressed stone supported by sculptured pillars for the use of the God Ranganātha of the adjacent hill known as Konāchal Guddā One of the sculptures is an ingenious combination of three cows, with one body and three heads in different postures. At Kavale Durga there are well constructed ornamental ponds, one of which is the Santi-Gange pond They date from the time of the old Nagar dynasty (18th century). At Nagar, there is the Basavanna-byāna, which is an old park and pleasure garden, covering some 73 acres. The high road runs through it, cutting off a portion of about 10 acres to the At the faithest point to the west is an enclosure containing a flower gaiden and a number of ornamental ponds and fountains, the principal of which is called the Dēva-Ganga pond. The sluice by which the fountains were fed from a neighbouring tank is now choked up

At Malandui, near Anantapur, included among the remains of the fine Lingāyat Mutt called Champakasadasi, is a splendid tank, about 200 feet by 144 feet, built round with laterite steps. The plan adopted in connection with it is, as in the case of the Basavanna-byāna at Nagar, abovementioned, a linga temple in the middle of a large tank or pond, surrounded by water (like the golden temples of the Sikhs at Amritsar), which is approached by a stone causeway. The beautiful honda in front of Ranadhulla's mosque, which originally belonged to a Hindu temple, has already been mentioned. The fine large pond stepped in all sides and surrounded by a

wall with gates surrounded by towers at Sravana Belgola, was built by Chilka Deva Raja Wodeyar of Mysore about 1704 AD He probably enlarged the original pond which gives its name (Belgola) to the place In 1658 Barı Malık, the Bijapur Governor, built the tanks called Vali Surur in Channagiri Taluk The inscription recording its construction refers to the merit acquired by all who assist in the formation of a tank runs thus 'The quail and the boar, the she buffalo and the elephant the teacher and the performer -these three went to Svarga (or paradise) The explanation given is that a quail once scraped a hollow in the ground to nestle in a boar came and made it larger a buffalo and an elephant each in turn enlarged it still more a holy man then pointed out that it could be made into a tank or pond, and the king to whom this advice was given carried it out. For their shares in this work of merit they all went to Svarga (E C VII Channagiri 43 44) A water supply scheme carried out under the orders of Bukka Raya in 1388 is described in another inscription (E & A Goribidnur 6) The water was brought into the town concerned by a channel made from the river Pennar to a tank about ten miles from it. The con struction of a dam across the Haridra at Harihar in 1410 is referred to in an inscription dated in that year (E $C \times I$ Davangere 23) It soon breached but was restored in 1492 (Davangere 29) A dam on the Palar which had been long ruined was restored in 1416 (E C X Mulbagal The chief of Nagamagala made a new dam in the Cauvery in 1460 and led a channel from it to Harahu (E C III Seringapatam 139) The conditions of the contract for making a channel in 1397, included the present of a horse and bracelets to the contractor But it was stipulated that these as well as the funds ad vanced, were to be returned if water did not flow between certain specified points

City Architecture and Town Planning

Some of the particulars given above show that in olden days town-planning was understood, though only in a limited sense, and the necessity for devising adequate facilities for the supply of water and other requirements to sites was well realized. We have, indeed, evidence in certain inscriptions that important cities were divided into puras and Brahmapuris with provision for medical aid in them. Thus Belagami, we are told, included five mathas, three puras and seven Brahmapuris, with three medical institutions (E.C. VII Shikarpur 123, 119, 100 and EC. VIII Solab 277). Similarly, Talakād-Rājarājapura—contained seven puras and five mathas $(\vec{E}\ \vec{C}\ \text{III}\ \text{Malavalli 109})$. Agara, again, comprised three cities and eighteen Khampanas (E.C. VIII, Tirthalli 133, 197). Another pura known is the Manyapura (modern Manne) mentioned in Kondajji plates of Srīpurusha, the Ganga king, dated in the 7th year of his reign (or 733 AD). It was apparently the capital of the Ganga Kingdom at the time. That even a cursory study of the remains of these old towns, from the point of view of City architecture, is likely to yield valuable results has been proved beyond doubt by competent townplanning experts In recent times, considerable attention is being paid by City and Urban Municipalities in the State to the principles underlying town-planning in its intimate relation to City architecture under expert advice.

Bridges

Among other structures of an utilitarian character built by the ancient kings of Mysore are bridges over rivers. The ornamental bridge constructed by the Ganga king Sivamāia (Circa 713 A.D.) over the Kilini river to the north of Keregodu is perhaps one of the earliest ones known so far (E C III, Mandya 113). Many centuries later, two other bridges, both purely Hindu in style, were built. These are the Wellesley Bridge over the Cauvery at Seringapatam, erected in 1804, by Dewān Pūrnaiya

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and named after the Marquis of Wellesley the Governor General of India, and a similar bridge over the same river at Sitasamudram, erected in 1832 Both these bridges are composed of rough stone pillars firmly let into the rocky bed of the stream. These support stone brackets on which rest the stones forming the frame work of the bridge, upon which again the floor of the roadway is laid. The rude solidity of these two structures has been proof against all the highest floods of the river and they still serve especially the former. for the transit of a great and increasing traffic projected bridge over this river also deserves mention De Havilland, a well known Military Officer who after wards served as Chief Engineer of Madras proposed the construction of a brick arch of a span greatly exceeding anything that had at that time been attempted On his design being set aside as visionary he revolved to demonstrate its practicability, and thus built the great arch (112 feet span) across the garden attached to his own house where it still stands as a monument of his skill It is still known as the De Havilland arch at Seringapatam He also designed the large room without pillars in the old Residency at Mysore and the wide circular roof of St Andrew s Kirk at Madras (For the bridges erected in the last and present centuries, see Volume III-Chapter A of this work)

II Military Architecture

Of Military structures creeted by previous rulers, per haps the most important were forts for which there was ample need and scope. There is hardly any hill or mountain top in Mysore which has not been fortified. An inscription of the time of Vishnuvardhana gives a list for instance of important forts which he captured (DC IV Nagamangala 70). In the Tumkur District, there

M Gr VOL II

would appear to have been many forts-Devaraya Durga, Maddagırı, Mıdıgesı, Pavagada, etc Information relating to these and other well-known forts will be found under their names in Volumes V and VI of this work Some of these were built by Vijayanagar kings, or by generals under them Thus, Göpanna, a general under Dēva Rāya I, built the Pavagada fort according to an inscription found on the hill Others were built by later Some Pālegar Chiefs, eg, Midigesi by Nāgareddi, etc of the forts are very old, and are described in inscriptions as impregnable Thus Nidugal, (Pavagada 54) dated in 1487 (E C XII), is described as the most impregnable in the whole Karnāta country. also It 1S Kālānjana in certain inscriptions. Most of these forts had the usual granaues, powder-magazines, dones (drinking water reservoirs), palaces, etc They had many gates and as many as seven enclosures, one within sometimes another (e.g. Elusuttinakote in Pavagada Taluk). erection of a fort on a hill at the Māsur Madaga tank by the Bijāpur Governoi in 1634 is referred to in Shikarpur 324 (E C VII—1 Introd 44) The forts at Bangalore and That at Bangalore was rebuilt Mysore are well known by Haidar Ali after the model of the foit at Sira After the fall of Seiingapatam, it was again iebuilt by Pūrnaiya The work of rebuilding was at considerable cost finished about 1803 In the same year, the fort at Channapatana was rebuilt by him The rebuilding of the fort at Mysore appears to have been finished about The original fort at Seringapatam possibly dates from the time of Udayāditya, the biother of Vishnuvaidhana, the great Hoysala king (1111-1141), who is said to have built Seingapatam in 1120 A.D. (M.A R. 1900, page 15) The subsequent transformations under French auspices will be found under Seringapatam in Volume V of this work The fortifications on the Maddagiri Hill, in Tumkur District, are formidable

erections of the time of Haidar Ali Buchanan, writing in 1800 says - 'The view of Maddagiri on approaching it from the east is much finer than that of any hill fort I have seen But for picturesqueness of situation, nothing can exceed that of the Narasimha temple on Devaravadurga which was built in the time of Chikka Dava Raja (1672 1704) The group of rocks pinnacles, on a ledge of which it stands reminds one of same scene on the Rhine The building itself is not in any way remarkable

The extensive fortifications of the upper fort of Chitaldrug are good specimens of the military buildings of the latter part of the 18th century, erected in the time of Haidar Ali and Tipu Sultan, with the assi tance probably of I reach engineers. They contain immense granaries and pits for storing oil and glice. Also a number of temples, of much older date The Mahal or palace erected by Tipu Sultan in the inner fort below is used as a cutcherry Recently there has been ex cavated a quadruple mill in the arsenal which was probably intended for preparing gunpowder

III Conservation of Ancient Buildings

In regard to the conservation of architectural remains Application of historical or other interest, reference may be made to Monments Volume IV, Chapter VIII The preservation of such Regulation buildings is now governed by the Ancient Monuments Regulation an enactment largely based on the Indian Act bearing on the subject

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CHAPTER VII

OTHER ALLILD LINE ARTS

Ayong the other allied fine arts the chief ones deserving Other allied special notice are engraving and music. Ingraving is (a) Lagrav closely connected with inscriptions while dancing and las music are properly represented in the figure sculpture of most of the temples known in the State Of the art of engraving, the best examples are to be found in the numerous inscriptions on copper or stone scattered over the country Some of the oldest on stone (as those of the Bana kings at Srinivaspur) are deeply and heavily cut, on ponderous and massive slabs, as if by the hands of d giant race. But the Kadamba inscription of the fifth century on a stone pillar at Talgunda is a beautiful example of regular and ornamental engraving in the so called box headed character. Some of the old rock inscriptions at Sravana Belgola are also fine specimens The Ganga grants on copper of the fifth to the eighth centuries are most artistically incised, both as to form and execution. Many of these are the work of a Visya harma, and as the Kadamba inscription of about the third century on a stone pillar at Malvalli in the cave cha racter, was also engraved by a Visyabarma, it is evident that there was a family of this name attached to the court as engravers, first under the Ladambas and then under the Gangas With the Chalukyas the style improves and later on the Cholas covered some of the Eastern temples with inscriptions in old Tainil deeply and well cut But it is under the Hoysalas haps that we find the most perfect specimens inscriptions, on beautifully polished slabs of hornblende are masterpieces of the art The letters are of ornamental

design, varied to suit their positions, and the whole so well fitted and harmonized together that no space is left where a single additional letter could be introduced Sometimes the initial letters are formed into designs imitating birds or other animals

Most inscriptions, both lithic and copper-plate, mention the name of the engraver. A few of the more famous of these may be noted Thus E.C XI, Chitaldrug 47, dated in 1067 A D, which belongs to the period of the Chālukya chief (or prince as inscriptions put it) Vıjayadıtya, is said to have been engraved by the Rudra sculptor Mahākāla Brahma, of whose ornamental lettering, it is said -"When he can entwine the forms of elephant, lion, pariots and many of the foims so as to shine among the letters, will you madly compete with such a Sculptor?" Again, in E.C XI, Davangere 149) which records a grant made at the Kodangui agrahāra ın 1113 AD, special praise is given to Ikkudōja, "who so well understood how to engrave the different parts of letters, with their head strokes" Ikkudoja was also the engraver of Davangere 155, dated 1124 A.D, in the reign of the Chālukya King Vikramāditya VI surnamed Tribhuvanamalla In this grant he is described as the son of Sarasvatı-gana-dāsı Chengōla and as the builder of two temples, besides being the engraver of the grants referred to Engravers appear to have been paid for their work, and some must have been paid handsomely, judging from the fact that Ikkudoja was able to build two temples Goldsmiths of some standing seem also to have been attached to the more important temples for "correcting" inscriptions, for which work they seem to be requited by grants of land. (Davangere 31, dated 1531 AD) According to this inscription one Kariya Tipoja, son of Niiavisoja was thus attached to the Harihara temple at Harihar (Ibid) Davangere 34, dated in 1379 AD, is said to have been written "nicely" by one

Dharanoja Kannada engrivers seem to have been in demand in distant parts of the Chalukya Kingdom Thus an inscription (MER 1910 No 575 of 1909) at Mächerla dated in 1111 AD, shows not only that the grant was made by one Nagamayya for the Kannada Country, but also the engravers of the record were Kannada people who have registered their names in the Kannada language

As to music the following remarks of Captain Day, (b) Music who is an authority on the subject, may not be inappropriate —

There are two distinct systems of music in use in India the Hindustani and the Karnatik The latter practised chiefly in Southern India may be called the national system the Hindustani shows traces of Arabian and Persian influence The Hindu scale has possibly from a natural transformation tending to simplicity become practically a half tone one, allowing of the performance of expressive melodic music capable of the greatest refinement of treatment and altogether outside the experience of the Western musician As regards the apparent similarity of the Indian and European scales it must be remembered that the latter were evolved in process of time from those of ancient Greece It is tolerably certain that the music of the whole ancient world consisted entirely of melody and that harmony or counterpoint in the modern acceptation of the word was altogether unknown The historian Strabo shows that Greek influence extended to India and also that Greek musicians of a certain school attributed the greater part of the science of music to India Even now most of the old Greek modes are represented in the Indian system'

In Vēdic times, various kinds of music were practised with the drum the flute and lute (Vīna) Representa tions of the first two are commonly to be seen in temple walls in almost every part of Southern India including this State Dancing figures are equally prominent. The

Vina has from early times been popular as the chief musical instrument of the people of India The Sūtras state that instrumental music was performed at religious rites, and that the Vina was played at the sacrifice of By the time of the Yajurvēda, as Macdonell the Manes points, out, several kinds of professional musicians existed; and that vocal music had already advanced beyond the most primitive stage appears from the somewhat complicated method in which the Sāmavēda was chanted. The study of music in this country originated, perhaps, in the chanting of the Sāmavēda. Sacrificial rites, it is said, lost their efficacy unless three Brāhmans were present, two playing on the Vina and the third Even now, every temple of any consequence has some provision for the regular performance of vocal and instrumental music. The Chhandogya and the Brihadaranyaka Upanishads (Circa 600 B. C.) mention the singing of the $Sar{a}mavar{e}da$ and the latter also refers to a number of musical instruments. Pānını (4th century B. C) mentions two persons named Sitanin and Krisasvin as the authors of two sets of Sūtras on dancing. The Rāmāyana refers to music, musical instruments (including $V\bar{\imath}na$) and $J\bar{a}tis$ The $Mah\bar{a}bh\bar{a}rata$ speaks of the seven Svaras Patanjali in his Mahābhāshya (2nd century B. C) speaks of musical instruments being played at meetings in the temples of Rāma and Krishna The designation of the seven notes by the initial letters of their names is older than the time of Panini notation passed from the Hindus to the Peisians, and from these again to the Arabs, and was introduced into European music by Guido O'Arezzo at the beginning of the eleventh century The English word Gāmut indeed, is supposed to come from the Sanskrit Grāma, Prakrit Gāma, a musical scale

The system of music prevalent in Mysore is the Karnātic and it recognizes twelve semitones in an octave

which corresponds to the European scale (Chromatic) of Music The Srute question is not much discussed, though in practice most of the Dvavimsati (or twenty two) Srutis, according to the Sangita Ratnakara of Sarangadhara (13th century) or twenty four, according to certain other theorists are brought into full use Grāma rāgas and Jātis of vore have been forgotten as in other parts of India and their discussion is only a matter of antiquarian interest The Svaras or notes are natural in temperament and out of them seventy two Root Ragas or Melakartas and numberless Derivative Ragas are formed The combination of the notes is purely melodic and a highly developed set of embellishments or Gamakas supplies the place of accompaniments in Western Music The method of cultivating time, embodied in the Thalas, is very complex and skilful and the art of Leeping time is specialised by means of the drum (Mridanga or Tabala) which, while emphasizing the rhythmic structures of music, adds to the harmonic beauty of the song by adding to it the consonant notes of the scale in different colours The songs composed in the several Ragas go by the name of Gita, Swariati, Varna, Kriti, Pada Tillana, Javalı and Pallavı

Music has received considerable patronage at the hands of the Rulers of Mysore Many eminent Viduāns of whom may be mentioned Vina Sambayya Vina Venhata subbaiya Mugur Subbanna and Sadasiva Rao flourished during the reign of Sri Krishna Raja Wodeyar III Sadasiva Rao an immigrant from Tanjore was a great composer and his Kritis though very difficult in style and execution are highly appreciated by connoisseurs in music His Highness Sri Chamatajendra Wodeyar was also a great patron of music and his court was a favourite resort of eminent artists from all parts of India like Moula Baksh, Mahavaidyanatha Iyer Pattanam Subra manyam Iyer Tirukködikaval Krishna Iver and Sarabha

Sastri Among local proficients, Vidwan Vina Schanna (later Vainikasikhāmani) must be mentioned. During the time of the present Mahārāja, a great impetus has been given to music in all its branches—Karnātic, Hindustāni as well as English—and the art may be said to have assumed a new phase altogether. An orchestia of Karnātic musicians has been formed and another of Hindustāni musicians. An attempt is also being made to introduce an element of harmony into Indian Music and several instruments such as Vīna, Violin, Jalatarang and Harmonium are played in unison so as to produce a very good musical effect

Mysore is famous for its excellence in vina-playing. There are three centres in Southern India (namely, Mysore, Vizianagaram and Travancore) where Vina is practised on a large scale and where there have appeared from time to time eminent artists The gracefulness of style, clearness of intonation and softness of execution, perfected by Seshanna, have won for Mysore the premier position in the ait of vina-playing in the whole of India. Rudrapatna and Bettadapura are villages in the State where music, vocal as well as instrumental, is cultivated At Hunasenahallı, ın Goribidnui Taluk, to some extent there existed a number of good vina-players and a small Inam of lands is said to have been given to one of them by a former Ruler of Mysore in recognition of his attainments.

Musical Instruments At Māgadi and Mysole good $V\bar{\imath}nas$ are made. Māgadi is noted also for the manufacture of $Tamb\bar{u}ras$ Steel strings for Violin, $V\bar{\imath}na$ and $Tamb\bar{u}ra$ are made at Channapatna and exported to several places throughout India.

Musical Instruments in Mysore Sculpture It has been stated above that musical instruments of different kinds are to be seen represented in the sculptural art of Mysore. The *flute* is frequently to be seen

in the representation of Venug spala in Hoysala art (12th The ring (lute) perhaps the preatest of all century) musical instruments known in Misore and South India generally, has all obeen depicted in Hoysala art especially in the representation of Sarasvati (eg at Halebid, 12th century) On the wall of the Penugonda gate at Devaravidurga Tumbur there is sculptured the figure of a man holding a ring in the right hand with a label (E C XII. Tumbur District Tumbur 10) in characters of about the 15th century stating that the figure represents the musician Virupinni, son of Sukumaridava The ring is also to be seen in the hand of the three legged Bhringi cut on the south face of the fine lamp pillar in front of the Santamallappa temple at Oderhalli (The age of this temple is not known but it probably belongs to the 17th centure) The lambura appears in the inscribed portrait statuette about 3 feet high of the Madhya devotee Subbaraya Dasa alias Gopila Dasa standing in front of the shrine of Prasanna Venkata ramanaswam, Mysore The date of the statuette is about 1836 Subbaraya Dasa was patronised by Krishna Raja Wodeyar III and with his aid travelled all over India (M i R for 1919, para 37 and plate I) Though it is not frequently represented in sculptural art the tambura is undoubtedly one of the most ancient instru ments known to Mysore

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CHAPTER VIII

PALM LEAF AND OTHER MSS

UNTIL recently Hindu manuscripts were on two kinds Palm leaf of writing material, the ole and the kadata The former MSS was mostly used for literary works, and the latter for accounts and historical records. The ole is the leaf of the tala or palmyra (Borassus flabelliformis) material, as used for manuscripts, is stiff and flexible but brittle, of a vellowish brown colour, from 1 foot to 2 feet long, and from 1 inch to 11 inches wide. It is written on length wise, with an iron style the character being afterwards brought out by rubbing in black colouring matter The bundle of leaves forming a work are all of the same size and strung on thin cord which passes through holes punched in the middle towards either extremity A piece of wood, the size of the leaf is placed at top and bottom, and tied down with the string forming a binding for protection. The writing is often very minute and close together, with no break but a perpendicular stroke between one part and another Such being the materials, the wonder is that so many works of antiquity have survived to this day

The kadata is composed of cloth covered With a com The Kadata position of charcoal and gum. It presents a black sur face, which is written on like a slate with a piece of balapam or pot stone The book is of one piece, folded in and out, and is from 8 inches to 1 foot wide and 12 to 18 feet long A piece of wood the size of the book, is attached at either end like a binding and the whole is put into a case of silk or cotton or simply tied up with a bit of string The writing can be rubbed out and

renewed at will. The *kadata* is still used by merchants and shop-keepers for keeping accounts. Though liable to be expunged, it is perhaps a more durable record and material than the best writing on the best paper.

Introduction of paper

The introduction of paper is due to the Muhammadans, and certain coarse kinds were till lately made in the country, resembling the whitey-brown unglazed paper used in England for packets

Collection of MSS

The duty of collecting MSS on behalf of the State has been entrusted to the Director of Archæological Researches, within the past thirty years valuable MSS. in Prākrit, Sānskrit, Kannada, Telugu and other languages have been discovered and lodged in the Government Oriental MSS. Library at Mysore Some of these have been edited as well and issued to the public at nominal prices Kautilya's Artha Sāstra, a treatise on politics ascribed to the 4th century B.C but whose date is not yet quite settled, which has been translated by Dr R Shama Sastiv, the present Director, is one among several works published under the auspices of Government under the general name of Bibliotheca Sanskrita The Department was the first also to make known to the world the discovery of the works of Bhāsa, the great dramatist, who is referred to by Kalidasa with A section in the annual Report of the Archæological Department has been devoted for many years now, to a buef statement of the work done during each year in connection with the search for and collection of MSS.

CHAPPER IN

LITI RATURI

No necount of literary activity in the State can be con Titerary sidered comprehensive unless it took note of the worls that its people produced in Sanstrit Prakrit Kannada and other languages which are or were for long cultivated in it I rom what follows it will be seen that the output in Sanskrit has not by any means been negligible in the State while the little that is now known of the works produced in Prakrit leads us to infer that there should have been a great deal more produced in that language before Sanskrit, re-asserted itself, and Kannada attained the upper hand as a literary tongue. The predominance of Kannada in later ages was due primarily to its being the dominant spoken language in the State. It was cul tivated assiduously both by Jams and Brahmans who further popularized it by issuing translations or independ ent versions of the more notable Sansl rit works includ The fact that Lannada writers were ing the enic noems often deeply read in Sanskrit enabled them not only to produce works in both languages but also to enrich the hannada language which, in their hands got saturated with Sanskrit words Grierson indeed, has remarked that Kannada literature is largely made up of translations from Sanskrit In this chapter literature will be consi dered under the following heads -

- Sanskrit I iterature ٢
- TT Prakrit Literature TIT Lannada Literature
- ıν Telugu I sterature
- v Tamil Literature
- VΓ Persian and Urdu Literature

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I. Sānskrit Literature

Sänskrit

There is not wanting evidence to believe that literary activity has flourished in Mysore from time immemorial. Previous to the middle of the 9th century AD, Sānskrit and to some extent Piākrit were cultivated. There is no Kannada literature prior to that date How far back Sanskrit literature goes in the State is not yet ascer-The search for manuscripts in the State is not yet by any means complete The private libraries are many and they have still to be examined with care Srīngēu Mutt Library is well known The Sravana Belgola Libiary is equally famous. At Nanjangud Kundapur and other places there are other Mutts which have in their possession valuable collections of manuscripts. Besides these, private persons in the State have been known to own large and varied collections of manuscripts While the cursory examinations of some of these have, yielded many hitherto unknown works, still it cannot be denied that a closer study of the contents of these libraries is likely to add much to our knowledge of the literary output of past ages, in Prākrit, Sānskiit, Kannada and other languages in the State Among the subjects with which these collections deal may be mentioned Poetry, Biography, Philosophy, Religion, Grammar, Comment-Included in the Sringeri collection, for aries, etc, etc instance, are the poems Ramaniyarāghava by Changatti Tuumala Bhatta and Saudhanakalpavalli by Sachchidananda Bhārati, the biographies of Purushōttamabhāraticharitra by Vishnu and Rāmachandramahōdaya by Sachchidananda Bharati, the philosophical and giammatical treatises of Vaidikaninaya by Narasimha Bhārati and Piahriyukaumudi by Rāmachandrāchārya and the commentaries on Suiesvaia's Vārtika, one by Anandapuramuni surnamed Vidyāsāgara, disciple of Abinavānandapūjyapāda, and another called Sāstraprahasika by [zi

Anandajnana, disciple of Sudhanandapujyapada, com mentaries on the Wahubharata, commentaries on the Raghuramsa by Makkibhatta commentaries on the Sisupala Vadha, on the Sastradipila and on Magha On the Sastradipila, there are two commentaries one called Mauükkamalil a by Somanatha Makki and another entitled harpūrarartila by Chudsmani dikshita. The commentary on the Magha is called Maghoryakhya and is by Srirangadeva Other private libraries show equally valuable manuscripts Mention will be made below to the more important manuscripts discovered in these different collections but the works so far traced should not be taken as exhausting the treasure actually available. What might be expected in other collections which have not so far been heard of it is impossible to sav

The prevalence of the Brahmanic religion from about the first or second century A D if not from still earlier times, indicates that the literature religious and other, connected with it should have found vogue in the State Even the oldest extant hannada works abound in Sanskeit words

That the Ramayana and Mahabharata were well known in it is testified to by a copper plate inscription of the reign of the Ganga King Madhavavarman, record ing a grant of land by him to a Buddhist by name Buddhasatva In this inscription verses are quoted which are taken from these two epics Madhava II of the same dynasty is described in many copper plate inscriptions as a learned King and an Author He it would appear obtained the "sovereignty only for the sake of the good Government of his subjects and was a touchstone for testing gold-the learned and the

He was, we are told skilled among those who expound and practise the science of politics (Neti-Sastra) and author of a vritti (or commentary) on Dattal a Sūtra (Dattaka s aphorisms) Mr Rice

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interpreted Dattaka Sūtra as "Law of adoption" and suggested that Mädhava was the author of a treatise on the law of adoption Later research has, however, shown that Dattaka was the author of the Vaisika Sūtras and a Vritti (or commentary) on two Pādas of these Sūtras of Dattaka has also been recently discovered. has been suggested that Mādhava was the author of this commentary on these Sūtras of Dattaka Dattaka is mentioned by Vātsyāyana, author of the $K\bar{a}ma$ - $S\bar{u}tra$ as having written a separate work on one branch of the subject named Vaisika—at the instance of the dancing guls of Pātalīputra Dattaka may, perhaps, be placed in the 1st century A.D (J.R A S (1911) page 183). Dattaka appears in Kannada as Jattaka Thus the Hoysala prince Ereyanga is described (in an inscription Arsikeie 102 a) as abala-Jattaka or "Jattaka to the weaker The Ganga king Durvinīta is described in a copper-plate inscription, which has been referred to the first half of the 6th century A D, as the author of three works, namely, a Sabdāvatāra apparently a grammatical work based on Pānını, a Sānskrıt version of the Paisāchi Vaddakatha or Brihatkatha and a commentary on the fifteenth Sarga of Kırātānjunīya, a Sānskrit poem by Bhāravı (7th century AD) The reference to a Sānskrit version of the Brihatkatha. written centuries before the three other versions (Kshēmēndra's and Somadēva's in the 11th century A.D and Buddhasvāmin's in the 8th or 9th century AD) has been established beyond all reasonable doubt by Rao Bahadur R Narasımhacharıar. According to Professor Lacote, Buddhasvāmin's work is based on an older Sānskiit version of the Brihatkatha, for it "shows by the side of traits relatively modern traces of very curious archaism" Mi. Narasımhacharıar has suggested that "this later version may in all probability be Durvinīta's" There is nothing improbable in this inference In the Avantisundarikatha-sāra which

was recently discovered at the Madras Oriental Manu scripts Library, mention is made in the introductory chapter that Bharavi stayed for some time at the Court of Duryinita and that he wa a contemporary of Vishnu vardhana (evidently the Eastern Chalukya King) and of Simhavishnu the Pallava King of Kanchi Durvinīta, excelling in Sanskrit scholarship as he did might have shown off his knowledge to advantage by commenting on the 15th sarga of Bharavi s work which is full of allitera tion and verbal ornaments. According to this work, then, Durvinita will have to be assigned to the first half of the 7th century A D That the other works attributed to Durvinita should have been in Sanskrit hardly admits of any doubt, though at one time it was surmised they should have been in Kannada. None of these works however, have come down to us Nor has Pujyapada s work called likewise Sabdai atāra appaiently also a com mentary on Panini, been yet discovered The earliest reference to Pujvapida is in an inscription dated 729-30 A D of the time of the Chalukva King Vijavaditya

Lökavibhaga, a Sanskrit work treating of cosmography the century by Simhasuri a Jain author, who flourished in the 5th AD scentury AD has been found by the Department of Archwology in Mysore Where and when this author flourished is not known The person who copied the manuscript one Sarvanandi lived apparently at Patalika or Patalipura now represented by Tirupapuliyur a part of modern Cuddalore town which was originally a Jain centre This town was situated in those days in the Pana rashtra or the dominion of the Bana Kings of the time Copies of the manuscripts have been found at Mudabidare in the present South Kanara District of Madras Presidency and Bombay This work is of special interest and value as it enables us to fix the period of the Pallava King Simhavarma. In this work the copyist gives the date

on which he copied the manuscript and also furnishes us the corresponding regnal year of King Simhavarma, who ruled over the Pallava kingdom from Kānchi. The Saka year given is 380 and it corresponds to the 22nd year of Simhavarma's reign. In other words, Simhavarma began to rule in Saka 359 or 437 AD. This date thus fixes not only an important point in Pallava chronology but also gives us a clue to the kind of literature that Jain scholars studied about the 5th century AD. Trailōkya-prajnapti, a Prākrit work referred to in the Lōkavibhāga, shows that Prākrit was also cultivated at the time, though it was fast yielding its place to Sānskrit

To the period of the Kadambas (3rd to 6th century AD) must be assigned some literary activity in the State Udgītāchārya, author of an ancient commentary on the Rig Vēda, and Sarvēsvara, author of Sāhitya Sāra, a treatise on diamaturgy, belonged, it would appear, to Vanavāsi (ie, Banavāsi) in the Kadamba kingdom The latter, also known as Malayaja Pandita, was a pupil of Vāmarāsi Pandita

The Jain disputant Samantabhadra, several of whose Sānskrit works are well known and commented upon by Kannada writers, may also be assigned to this century. One of the best known of his works is Ratnākarāndaka, which inter alia gives a description as to how the Jain vow of Sallēkhana should be carried out. Pūjyapāda, referred to above, also belonged to this century Besides the Sabdāvatāra referred to, he composed a Sānskrit grammar called Jainendra, which is quoted by Vopadeva (13th century) as one of the eight original authorities on Sānskrit grammai Its name is said to have been derived from "Jinēndra," a title of Pūjyapāda It is also known as Anēka Sēsha Vyākarana His other works were, we are told in an inscription, Sarvārthasiddhi, which shows his proficiency in philosophy, Jainābhishēha, in poetics and prosody and Samādhisataka, his

peace of mind Pujyapada's disciple Vajranandi is said to have founded a Tamil sangha at Madura This Vairanandi is apparently different from the guru of the same name who is mentioned in a Sravana Belgola inscription (No 67 of 1129 AD) as the author of Navastotra

Padma charita or Maha Rāmāyana is a work by Ravi shenacharva, who probably flourished in the 7th century AD It contains one of the earliest versions of the story of Rama

7th century

To the 8th century A D must be regarded Ashtasati, 8th century a commentary on Samantabhadra's Aptamimāmsa by Akalanka the celebrated Jam philosopher who is said to have gained a complete victory over the Buddhists at Kanchi and to have procured their banishment to the island of Ceylon, and who is reneatedly referred to with respect in Jain inscriptions The later Sanskrit work Akalanka charita gives an account of this disputation and states that it took place in the year 700 of the Vikrama Era

Uttara Purana by Gunabhadra a Jain author is a 9th century Sanskrit work probably of the date 898 A D century also belongs the Rashtrakuta King Nripatunga (or Amoghavarsha 815 877 AD) who was an author in Kannada and Sanskrit A small Sanskrit work of his

on Morality has been translated into Tibetan

Kalyana haraka a work on Medicine by Ugraditya probably belongs to this century Ugraditya appears to have been a contemporary of the Rashtrakuta King Nripatunga and of the Eastern Chalukya King Kali Vishnuvardhana V This work has at its end a long discourse in prose on the uselessness of a flesh diet said to have been delivered by the author at the Court of

	Nripatunga, where many learned men and physicians	· Dhar
	had assembled. The work begins with the statement	sophy
	that the science of medicine is divided into two parts,	century
	viz, prevention and cuie.	Srav.r.
	Sankarāchārya, the great exponent of Advaita philo-	an ariii.
	sophy, established his principal Mutt at Sringeri in this	to this
	century and it is believed by some that he died there.	ing of
	Some of his works may have been written there. (See	MIN, E
	Volume I Chapter VIII).	Pamps
	, , , , , , , , , , , , , , , , , , ,	Hoy a'
ry	In the 10th century, translations from Sanskiit were	Purān
	prominent Pampa gave his version of the Bhārata.	Bhāra
	Ponna wrote both in Sānskrit and Kannada, receiving the	pāda's
	title Ubhaya Kavi Chakiavarti Ranna's Gadāyuddha	tream
	deals with an episode from the Bhārata Nāgavarma	Vritta
	gave a version of Bāna's Kādambari.	тар,.
		religic
ıry	In the 11th century, Sıīdharāchārya wrote (1049 A.D.)	Lsued
	the earliest extant Kannada works on Astrology, basing	Nēma
	ıt on the Sānskııt astronomer Āryabhatta.	Subh
	Lingānusāsana is a small work on Genders by the	being
	Jama author Harshavardhana, son of Srīvardhana, who	Padm
	probably flourished in the 11th century AD He	Dikeh
	mentions as his predecessors in the field, Vyādi, Sankara,	To
	Chandra, Vaiaruchi, Vidyānidhi and Pānini. In 1085,	nara
	Bilhana, a Kāshmilian Biāhman who had settled at	He cc
	Kalyāna, in the old Kannada country, wrote the Vikra-	ro ',
	mānkadēva-Chanta, a Sānskrit poem recounting the	com
	adventures and prowess of his patron the Western Chālukya King, Vikrama oi Vikramādītya VI, (1076-	(see ·
	1127) At the same Court lived the jurist Vijnānēsvara,	To
	who there wrote his commentary Mitakshara, on the	S1.
	Sūtras of Yāgnavalkya, which is still a standard authority	in th
	on Hindu Law The Western Chālukyas weie in the	Sūt
	ascendant throughout the North-West of Mysore from	Kal
	5th to 8th century and from 10th to 12th century A.D	a 10

Dharn padesamrita is a Sonst rit work on Jain philo 19th C attery sophy by Padmanandi, who flourished in the 12th century AD. The Jain guru Prabhachandra is in a Servana Belvola inscription, praised as a scholar and as an author of a eclebrated work on logic. He belonged to this century. In this century as well the populariing of Sinskrit works continued Abbinasa Pampa wrote a hannada version of the Run ayana This Pampa lived at the Court of Vishauvardhana of the Horsala denaste harmpures care in his Arminatha Purant the stories of hrishing the Pandayas and the Bharita War Incaddala S manatha translated Physic nadas Kalyana Karaka n treatise on medicine treatment it presents is entirely vegetarian in character Vritta Vilnea rendered into hannada Amitagati s Dhar manrakasile, which is a critical examination of Brahman religious beliefs Linally Durgasimha (Circa 1145) issued a hannada version of the Sansl rit Panchatantea Nemichandra based his hannada novel Lelurate on Subhandu's well known romance I asaradatta, the scene being transferred from Uppyini to Banavasi | Kereya Padmarasa (Circa 12th century) has at least in part based Dil sha bodhe on Sanskrit works of an anterior date.

To this century belong the activities of the Sri Vaish nava reformer Ramanuja (rec Volume I Chapter VIII) He converted the Jain king Bitti Dava (see Volume II) To him we one many Sanskrit works including his commentaries called Sri Bhāshya on the Brahma Sutras (see Volume I, Chapter VIII)

To the 13th century has been assigned the Nyaya 13th Century Sudarsana, a philosophical work by Varada Nārayana in the form of a learned commentary on the Brahma Sutras according to the Visishtadvaita system Rukmin Kalyana by Vidyachakrayarthi who was the Court poet of Ballala III of the Hoysala dynasty, belongs to the

same century The author's ancestors were Court poets like himself and he gives many interesting details about them in his work. He wrote also commentaries on the $K\bar{a}vyaprak\bar{a}sa$ and the $Alank\bar{a}ra-savasva$, in the former of which he has as illustrations stanzas eulogistic of his patron, Ballāla III

Madhvāchārya, also called Ānandatītha, the founder of the Dvaita school of Vēdānta, belongs to this century He lived at Udipi, in the present South Kanara District, where apparently he wrote his works (See Volume I, Chapter VIII, Religion). His library was, it would seem, a most valuable one His successors exerted considerable influence both on Sānskiit and Kannada literature

In this century too, Sānskrit literature continued to be drawn upon by Kannada writers. Sisumāyana (Circa 1232) based his Anjana-charitre on Ravishēna's Sānskrit Padma-charitra, and Nāgarāja (Circa 1331 AD) based his Punyāsava, which recounts fifty-two tales of Purānic heroes, illustrative of a house-holder's duties, on a Sānskrit work

14th Century A D

Early in the 14th century, Vidyātīrtha, of the Sringēri Mutt, proved himself a great exponent of Sankara's philosophy His successor was Vidyāranya, called also Mādhavāchārya, the author of Sarvadarsana Sangraha, He died at Parāsara Mādhavīya and other works Hampi, where he was sainted His brother Sāyana was the famous commentator on the Vēdas Alankāra-Sudhā-Nidhi by Sāyana is a work not merely of literary but also of historical interest It supplies valuable information regarding the Vijayanagar King Sangama II, son of Kampana, his minister Sāyana and the latter's younger brother Bhoganatha A peculiarity of this work is that the majority of the illustrative examples are ın praise of Sāyana himself Some of Bhōganātha's works are named and quoted from These are Ramol lāsa Tespuravijaya, Sringāra Manjars, Udhakaranamāla Mahaganapatistara and Gaurinathushtaka Of these Udhaharanamalā seems to have been specially written by Bhoganatha in praise of Sayana From the illus trative examples the following information is gleaned -Sangama II of the Vilayanagar dynasty, was a posthu mons child He was taught by Sayana from his child hood During his minority, Sayana who was practically the Regent marched against Champanarendra and defeated him Savana had three sons Kampana Havana and Singana His wife was Himavati father was Mayana and his elder brother Madhayacharya He also wrote a work on medicine Sangama II attacked Garuda nagara and defeated its hing Only a portion of this work Alankara Sudha Nidhi has been so far discovered

Rasaratnal ara a work on medicine by Bhatta Srira mcswara son of Mahopadhyaya Sarvayna Vishnu may be assigned to the same century. The author states he has based his work on Mülaköla and other Sastras enunciated by Siva and on the works of Govinda and other writers

Lauati charita nataka by Ramarya is a drama which should be assigned to this century

Javatirtha of the Dvaita school, also belongs to this century He was a prolific writer on Madhva philosophy His most celebrated work is Nyaya Sudka He lived at Malkhed in the present Nizam's Lominions and has been sainted there

Nemichandra a Jain author wrote a legal treatise 1 ii Century entitled Tranarnikachara He was a resident of Tera kanambı ın Gundlupet 'Taluk He has been assigned to the To the same century belongs Atmatatva parikshana, a prose work by Devaraja another Jaina

author belonging to Sravana Belgola It deals with Jaina philosophy Irugapa, the general of the Vijayanagar King Dēva Rāya I, was another Jaina Sānskrit author of this century He wrote the inetrical lexicon Nānārtharatnamāla His guru was Siuta-Kīrti (or Srutamuni), who was himself a renowned scholar and author of Rāghava Pāndavīya refeired to below. Vaidyarāja-Vallabha is a work of the same century on medicine by Lakshmanāchārya, who styles himself the Pranāchāiya of Bukka, son of the Vijayanagar King Harihara II The author gives an account of the Vijayanagar Kings down to the time of his own patron Bukka II. The work has thus to be assigned to the beginning of the 15th century

Gururāja's veision of Panditārādhya Charita belongs to this century Gururāja may be set down to Circa 1430. This story has been told again and again in Kannada.

16th Century A D

Popularization of Sānskrit works in Kannada still continued The most prominent work iendered into Kannada in this century was Jivandhara Charita. Bhaskara (Cu ca 1485) gave one version, then Bommarasa of Terakanāmbi (Circa 1485) gave a second one; and Kötīsvara of Tuluvadēsa (Circa 1500) gave a third one. Jakkanarāya's Nūrondu Sthala, which belongs to this century, is based on a Sānskrit work Nijagunasivayogi's most important work is a commentary on the Sanskiit Siva Yōga Pradīpika His Vivēka Chintāmani has been described as an excellent encyclopædia of Sānskrit terms Mallannārya of Gubbi wrote (1509and Vīrasaiva lore 1520) as much in Sānskrit as in Kannada. In the sixteenth century many Kannada versions of the Biāhmanical epics, the $R\bar{a}m\bar{a}yana$, $Mah\bar{a}bh\bar{a}rata$ and the $Bh\bar{z}gavat$ Purāna were issued by Vaishnava writers Vaishnavism was further popularized by Kannada hymn writers great Sānskiit writer of this period (15th century) in the Mysore State was Vyāsa Rāya, the founder of the Vyāsa Raya Mutt at Sosile His chief philosophical works are Tatparya Chandrika Nyayamrita and Tarka Tandava He apparently wielded considerable influence at the Vuayanagar Court, at which he was apparently recognized as a great authority on religion and philosophy His works evoked much controversy in the Advaita school A life of his by one Somanatha has recently been published

Vēdanti Ramanuja Jiyar of the Yatiraja Matha at Melkote was the author of several works on Sri Vaishnava religion and rhilosophy He was in 1544 1545 AD made the head of the Milkote temple and manager of its property and invested with the seal of office by Naravadeva the agent of Sadasiva Raya the then Vijaya nagar king Among his works are Nirhelakatia dipika Kawalya dipika, Divyasūriaprabhata dipika and Ashta Slokivijakhijā which is a commentary on Ashtasloki a work containing, as its name indicates eight stanzas in which the quintessence of the Visishtadvaita philosophy is embodied by Parasara Bhattarya the son of Kurattalvar who was a disciple of Ramanujacharya Ramanuja Jiyar, the author, was a student of Vadhula Varadarya grandson of the famous Sri Vaishnava teacher and writer Varavara Muni, etherwise known as Varada Narayana, who flourished from 1370 to 1443 A D

King Chikka Déva Raja Wodeyar was not only a liberal 17th Century patron of learning but also a scholar and poet Several Sanskrit and Kannada works are attributed to him Among the Sanskrit works referred to him is one deserv ing of special mention. This is Sachchhūdrāchara nimaya which deals with the duties and observances of high class Sudras At the beginning and close of this work a lengthy account is given of the several conquests of Chikka Deva Raja He also wrote a commentary on the Sanskrit Bhagavata and the later parvas of the

Mahābhārata. To the same century belongs the Yatīndrapravana-champu by Vakutābharana Sūrī, son of Satagōpa Sūrī, which gives an account of the Srī Vaishnava teacher and author, Yatīndrapravana, better known as Varavaramuni or Manavāla Mahāmunī, who flourished towards the close of the 14th and the beginning of the 15th century. (See Volume I, Chapter VIII)

To the same century belongs Tirumalāiya, Chikka Dēva Rāya's minister and a prolific author in Sānskrīt and Kannada. He composed a number of hymns in Sānskrīt which have come down to us. Among these may be mentioned Rājagōpāla-stava, Manjulakshēsa-stava, Paravāsudēva-stava, Lakshminarasimha-stava, Yadugirināyika-stava, Yadugirināyana-stava and Gōpāla-stava Chikupādhyaya, also known as Lakshmīpati, produced two translations of the Vishnu Purāna Singārārya, brother of Tirumalārya, wrote a Kannada version of Srī Harsha Dēva's Sānskrīt diama Ratnāvali, probably the only work of its kind in Kannada.

Bhattākalanka Dēva's Karnātaka Sabdānusāsanum, wiitten in 1604 AD., is a work in Sānskrit, though dealing exhaustively and critically with the grammar of the Kannada language. The author was an accomplished scholar in Sānskrit and Kannada. His work is in 592 Sānskrit sūtras, with a gloss and a commentary in the same language.

The Vīiasaiva writer Shadaksharadēva of Yelandur composed some notable poems in Sānskrit, which, however, have been eclipsed by his famous Kannada works. Vīrabhadra Vijaya, a Sānskiit champu work by Ēkāmradīkshata, son of Muktīsvara-dīkshata, may be refeired to this century Ēkāmra was the Court poet of the Yelahanka chief Mummadi Kempabhūpāla. His work, which is mainly devoted to a description of the car festival of the God Vīrabhadia on Savāntadurga (Savāndrug) near Māgadi, incidentally gives some important

details about the dynasty to which his patron belonged The pedigree of Kempabhupāla is given thus —Hiriya Kempa his son, Immadi Kempa who defeated Sri Ranga Raya s ariny his sons Mummadi Kempa (1) who conquertd Shāhji several times and put to flight the army of Kanthirava Narasa Raja Halasa and Immadi Hiriya Kempa, sons of the first, Immadi Kempa (II) Dodda Vira Halasa and Channavira, son of the second, Mummadi Kempa (II) To the same century (17th) belongs Vaidyanighantu, a medical levicon by Chikkana Pandita, a Jaina author who was patronized by Chikka Dēva Raja Wodeyar

Harımahatmya darpana by Basıva bhupala son of Jangama bhupāla, may also be assigned to this century (17th)

A literary curiosity of the 18th century is a Sanskrit 18th Centur poem, called Indirabhyudaya by Raghunatha Suri the whole of which is written backwards and upside down, which, it must be confessed is a remarkable feat. The theme of the poem is the birth of Lukshmi, the Indian Venus from the churning of the ocean

Among other works of this century may be mentioned the Atharvasikhāvilāsa which treats of the greatness of Vishnu by one Ramanujacharya, who says he wrote his work at the instance of the Mysore King Krishna Raja Wodeyar I (1713 31) and his general Kalale Nanja Raja The greatest work of this century however was a translation from Sānskrit—Lakshmisas free rendering into Kannada of the Sānskrit Jaimin Bhārata

Bhuvanapradipikā, an encyclopædia of miscellaneous 19th Century knowledge including creation time maniādis geography AD astronomy, history of Southern India and of Mysore with details about his patron, the Purānas Yōga Vēdānta etc, etc, by one Ramakrishna Sastri of Hassan,

who wrote it in 1808 under the pationage of Krishna Rāja Wodeyar III, is a work of some interest pcet, Srīnivāsa Kavisārvabhauma, also patronised by this King, wrote many works, one of which Krishnanripajayötkarshna is rather unique in its way. It is in praise of his patron and composed in prose and verse in such a way that with a little alteration in punctuation it becomes either a Sänskrit oi Kannada work The works of Krishnaiāja Wodeyai III himself are generally prefaced with a Chūrnika (learned prose passage) and profusely illustrated Of these, Dēvatādhyānamālika gives the dhyāna-slōkas with pictures to illustrate them in each case of sixty deities, such as Chāmundi, Jvalijhivā, Mātrini-syāmala, Dandini-Varāhi, etc., etc Sūryachandrādi-Vamsāvatārana, written in 1851, gives with suitable illustrations one hundred episodes each from the Rāmāyana and the Mahābhārata and the adventures of the royal brothers Yadu-Rāya and Kııshna Rāya, the piogenitors of the Mysore dynasty of Kings Devatānāma-Kusumamanjarı, also called Dēvatā Stöttrāshtöttara, written in 1859, gives the one hundred and eight names or descriptive epithets, not only of such deities as Vishnu, Siva, Lakshmi, Gouri, Sīta, Rukmini, Bhairava, Nandi, etc., but also of great men like Buddha, Sankaia, Rāmānuja, Madhva, Vidyāranya, etc., and of such things as the Mysore throne, the royal seal, weapons, Rudrāksha, etc, numbering in all 108. In this work the Mysore throne is thus described -The throne is adorned with golden plantain posts and golden mango leaves; has a bird set with jewels at the top of the shaft of the umbrella, is rendered charming by female figures at the sides of the flight of steps, has pearl tassels around the umbiella; has a tortoise seat, yālis on two sides, and creepers on four sides, has on the east face elephants, on the south horses, on the west infantry, and on the north chanots, has Brahma on the south, Siva on the

north and Vishnu in the middle has Vijava and four other lions, two sarabhas two horses and four swans at the angles is beautified by figures of the regents of the directions and Naga nymphs is decorated with the sugastika diagram and a pearl awning and is open on all sides

Krishna Raia Wodeyar III was also the author of Grahana Darpana written in 1842, which gives an ac count of 82 eclip es, 22 solar and 60 lunar, occurring in the cycle of 60 years from 1812 to 1902, illustrated with diagrams

Among undated works may be mentioned the follow ing -Tatvarthasatra by the 'illustrious Umasvati otherwise called Padminandi the first in the line of Jama auru from whom subsequent gurus trace their descent He is described, in one Sravana Belgola inscription, as the lord of ascetics and his work as forming "a valu able viaticum for people who undertake the journey in the path of salvation He was also known as Konda munisvara who we are told 'through proper self control acquired the power of moving in the air had still another name Gridhrapinchhacharya 'In his line, it is added "there is none equal to him in the knowledge of all the predicaments of the time earliest inscription in which he is named is dated in 1163 AD But as many Jama gurus had actually succeeded him by that time and as he is described as a successor of Chandragupta the disciple of Bhadrabahu the last of the Srutakevalis we may have to set down Umasvati to about the 1st century A D at the latest A commentary on this work called Tatvarthasūtra was written by Sivakoti sure a successor of his and disciple of Samantabhadra This work has been described in a Sravana Belgola in scription as a boat for (crossin,) the ocean of wordly existence He may thus be assigned to the 5th century A D

Viata-svaiūpa, a Jaina work, consisting of 32 stanzas, is by Prabhāchandra—It gives the results of the observance or violation of some of the Jaina viatas—Another, named Gāyatri-Vyākhyāna is a Jaina commentary on the well-known Vēdic verse called the Gāyatri, which comes to the conclusion that the God invoked in it is none other than Jaina Nyāya-Paddhati, which gives an alphabetical list of 168 Nyāyas or popular maxims—Yōga-Yāgnavalkya, a small work of ten adhyāyas teaching of the constituents and modes of yōga or meditation, is another—It is in the form of a dialogue between the sage Yāgnavalkya and his wife Gargi

Rājasēkhaja Vilāsa, is a didactic piose work consisting of stones said to have been related by Rasikasēkhara, disciple of Navīna Kālidāsa, to his friend Subuddhi work of some interest is Sanatkumāra-vāstu, a treatise on It sets out the rules architecture by Sanatkumāra bearing on the topic of the building of houses, temples, cars, etc It professes to be a work based on Sukra-Gaigya and other older writers on the subject charita, a poem in praise of Siva, by Kavivādisēkhaia, is of interest because of its connection with the teachings of The author states that he was the first to be Sıīkanta anointed to the throne in the presence of God Ekāmianātha at Kānchi for the exposition of the tenets of that The Sıīkanta well known exponent of Saiva doctrine referred to by the author cannot be other than Siīkantasıvāchāıya, the Saıva commentator on the If the reference is, however, to Srīkantapandita who is in certain Shikarpur inscriptions of the 11th century described as Lakulīsa himself, then he will have to be referred to that century Mention may also be made of a commentary on Subhandu's Vāsavadatta (7th century) named "Darpana" by one Timmana, whose date cannot be exactly fixed. Bārhaspatya-samhīta, an ancient work on astrology in the form of a dialogue between

Brihaspati and Indra, consisting of thirty adhyayas, is known Its opening verse states that this science was first taught to Indra by Brihaspati and then by the Yavanas (Greeks) This is a direct acknowledgment of the undoubted fact that astronomy is the one science in strong Greek influence can be proved work, also known as Vuhurtavidhuna, is apparently named in imitation of Varaha Militas well known astrological work Brihat Samhita It gives the auspicious times for the performance of most of the sixteen sam staras consecration of images anointments of kings and so forth This work treating of astrology at a time when astronomy had got merged with astrology and no longer a separate science probably belongs to a time later than the 12th century AD A few other works bearing on this subject may also be mentioned -hērā tina, a treatise in prose and poetry on astrology by Lavanacharya treating of the twelve bhavas such as tanu bhāta dhava bhāta bhātri bhāva mātri bhāva etc a commentary on Boppanna Bhattiya by Madhaya, son of Machana Suri a resident of Muni Katalaya Aāmo doghdri, a commentary on the Sürya Siddhünta (5th century A D) by Tammayarya, of Parigipudi Jyōtisha samhita by Vriddha Parasara a commentary on Sripati s Jyotishratnamālaby Sridhara, and Jyotishasamhitārnava by Kadambesvara who was patronised by Pratapa Rudra Dēva Gajapati A commentary on Dhananjaya s Rāghava Pandaviya by Nemichandra, describe of Devanandi who again was the disciple of Vinayachandrodya Pandita is also known Srutakirti is said in a Sravana Belgola inscription to have written with great skill the Raghava Pandaviya reading forwards or backwards Nemichandra may be assigned to the 12th century while Srutakirti belonged to the 15th century The latter is described in one inscription as a Pulyapada in grammai an Akal anka in logic and a Kondakunda in soul knowledge

is said to have died by Sallekhana His disciple was Chārukīrti, who was the author of Sāratraya and other works

A work of some interest which may be set down to a date posterior to the 12th century A.D., is Nighantu-Rāja or Alhidhānachūdāmani, a medical lexicon by Narahari Pandita, a son of Isvara Suri and disciple of Rājarājēndrāgili ahas Chandēsvara who was a descendant of the renowned Mahimanandacharya of Kashmir The author quotes as his authorities besides Charaka and Susrūta, later writers like Halāyudha (12th century AD) and Visvaprakāsa (12th century AD) ternative name of his Abhidhānachūdāmani is strangely reminiscent of Hēmachandra's well-known Abidhānachintāmani (12th century A D) The author gives Kannada and Marāthi equivalents He observes in the introductory part of his work that a physician without a nighantu (i e , lexicon), a scholar without vyākarana (i e., grammaı) and an archer without practice become objects Among other medical works may be of ridicule named -Vaidyachintāmani by Vallabhēndra, son of Amarīsvara Bhatta, Rasasanjīvani, etc.

Numerous other works, bearing largely on medicine, astrology, philosophy, religion and poetics can be mentioned under this head. The above list ought, however, to suffice to show the comprehensive character of the literature produced in Sanskrit in the State from the earliest times.

Sanskrit inscriptions A few words may be added as to Sanskrit poets mentioned in the Sanskrit inscriptions which have been found in the State. These were called writers of Sāsana-grantha. Of these, the first to be mentioned is Mallinātha, who describes himself as a lay disciple of the illustrious Maladharidēva, and a Mahēsvara (or Siva) to the cupids of titled scribes, who composed the very impressive

inscription numbered Servana Belgola 67 dated in 1129 AD This is typical of the lon or Jain inscriptions of the period. The e are in the approved later large style and are ornate to a decree full of florid descriptions and teeming in slesha. Still there is a mas ive impressive ness about them that is striking. Heat ede Mardimayva and Perrede Chavarage lay disciples of Problinchandra siddle into Devo were authors of several inscriptions in mixed Sanskrit and old hannada. They date from 1115 to 1121 AD. The true poet Chidsnands son of Lara maprakesa Acaistara the embodiment of Brahman learning composed some inscriptions of the Hovsala King S messara D va eq., Mandva 122 which is dated m 1247 AD The Vijavanabar Sanskrit inscriptions s ere composed by notable scholars of whom the mo t famous only need be mentioned here. The first of these was undoubtedly the poet Sabhapati whose flowers composition can be studied for example in Mandya 55 dated 1531 A D. Quite until e him in style was Narisimharya. who composed among others the inscription numbered Goribidnur 77, dated in 150 AD Sabhapati's son humak iti who was entitled hati Susana Sicayambhu imitated not quite succes fully his father. He composed among others the Nanjangud Raghavendraswami Mutt copper plate inscription dated in 1575 A D in the reign of the Vijayanagar King Sri Ranga Rana I Sabhapati s grandson, the poet Rama the author of Mulbagal 60 dated in 164. A D was by no means inferior to his more famous grand father The poet Nrihari son of Narasim harya composed what he calls the faultless verses of the Sasana, which is Nanjangud 198 dated in 1639 AD in the reign of the Vijayanagar King Venl atapati Raya and the Mysore King Kantirava Narasa Raja Wodeyar He was apparently a true poet his composition being pleasing to the ear and not without touches of imagi nation Tirumalarya son of Alasingararya composed

the fine inscription which is printed as T.-Narasipur 23. dated in 1663 A.D in the reign of Dodda Deva Raja Wodevar. He was probably the person who subsequently distinguished himself not only as the chief minister of Chikka Dēva Rāja Wodeyar, but also as a prominent literary figure of that leign The Vaishnava poet Tirumalārya, called Rāmāyanam Tırumalārya, composed the copper-plate inscription numbered Selingapatam 64, dated in 1729 AD., in the reign of the Mysore King Dodda Krishna Rāja Wodeyar He was, we are told by himself, "skilled in Karnāta (v.e., Kannada), Āndhra (Telugu) and Sanskrit poetry and in singing" He was, he adds, a "constant reader of the Rāmāyana and Bhārata" and it was, perhaps, for this reason he was called "Rāmāyanam Tırumalāchārya" He was called upon by the King to write this Sāsana-grantha "in a manner agreeable to both donor and donee, a record of all merit (to the one) and prosperity (to the other) " The poet has eminently succeeded in his task, for the inscription reads really like a good poem, conceived in the best post-Kālidāsa Kāvya style The same remark applies to most of the sāsanagranthas, which will be found scattered through the many volumes of the Epigraphia Carnātica, in as much as they exhibit all the characteristics of the post-Kālidāsa $K\bar{a}iya$ style The poets who composed them, from about the twelfth century onwards, display their skill In the use of slesha or double entender, profusely use long compounds in verse, and employ a variety of metres They impress the reader that they are thoroughly conversant with the rules of the $K\bar{a}vya$ style of composition and demonstrate, as it were, the extent to which they can use it

II PRAKRIT LITERATURE

Prīkrit Inscriptions au the State That Prākrit was a cultivated language in the State in very early times may be inferred from the ancient

inscriptions in that language found in it. The carliest reference to it in the State is to be found in the Asika inscriptions discovered by Mr Rice in the Molakalmuru Talul of Chitaldrug District These inscriptions are engraved in the Brahim script from which the Devana gari and other alphabets of India are derived but expressed in the Prikrit language. The dialect used is the one known as Magadhi, then current at the capital of the Mauryan I more, where the text was evidently prepared These edicts were according to the inscriptions written by the Scribe (I epikarena) Pada, who makes use of the Isharoshti characters of the no-th west Punjab, written from left to right to sign his name. The date of the Mysore edicts has been determined by Sir Vincent Smith to be 252 B C Thus Prakrit goes back to a time much anterior to the 3rd century BC for inscriptions of this nature presume a knowledge of the language in which they are written on the part of the people of the locality where they are found

Prakrit inscriptions have been so far found in the north west part of the State, as also on certain leaden coms found at Chitaldrug They refer to the Satavahana and early Kadamba Kings who bore rule in that part of the State during the 1st and 2nd century A D (Vide Chapter IV above) Two of these are on the well known Mula valli stone in what has been called the Cave characters One of these-that of Satakarni Haritiputra-contains many archaic terms and has been assigned on the authority of Dr Burgess to the close of the 1st or the beginning of the 2nd century A D Another inscription of the same king has been found at Banavası and it is also in Prakrit Both these record grants to Brahmans The other Prakrit inscription on the Malayalli stone mentions the confirmation of a grant by Sivaskanda Varman Hariti putra It has been assigned by Mr Rice to about 250 AD The Prakrit employed is the Mahaiashtri

form Dr. Bulher considered the inscription as evidence that this was already at the time it was engraved a cultivated language in the South. Brāhmans apparently were among those who used it for literary purposes, this inscription itself having been engraved at the instance of the donee, a Brāhman, in the current language of the day. The later history of Prākrit is shrouded in mystery. Until the fifth century A D., we have scarcely any trace of it, when we find it used by the Jains, who apparently cultivated it with the Brāhmans.

Prākrīt works

Prākrit works, in fact, have come down to us, mostly in connection with the Jains. It was until the 11th century the sacred language of the Jams. century Sanskrit was generally adopted by them for literary purposes, though they largely employed the dominant Vernaculars of the countries in which they promulgated their religion. Thus, in Mysore, Kannada was cultivated by them, in the Tamil country, Tamil, which owes much to them, and there is reason to believe in the Telugu country, Telugu was equally largely used by them, though their works have not, singularly enough, come down to us in the profusion they have done in the Kannada and Tamil countries Among the Prākrit works so far traced are -Trailokyapragnāpati, a work referred to in the $L\bar{o}kavibh\bar{a}ga$ and dealing like it with Jama cosmography It consists of nine adikhainas but does not give the name of its author. It should be earlier than the Lokavibhāga, which was important enough to be copied in the 5th century AD The Jain poet Srīvaidhanadēva, also known as Tumbalurāchārya, who has been assigned to the 7th century A.D, wrote, it would appear, some works in Prākrit which have not come down Among other works are Anuprēksha, by Kundakundāchārya, from whom Jama gurus claim their descent, and Darsanasāra by Dēvasēna. A Prākut work known through a hannada rendering of it may also be noted. Paranavaring the author of Jinanachandra efairle which gives an account of the fain prince. Insinchandra states that the story was enjoying written in Prakrit by Varichandra that it was enloquently rendered into hannada. Statgada by Pujvajidaveji and that his own work is based on this fafter work. Paranavarin belonged to Sarvana Belgola and composed his work in 1659. I rayle libraries in the State are known to pose a many other Prakrit works and only a thorough search for them carried out on sartematic lines on disclose their actual number and character.

III ka aba Litikari i

On the history and extent of haimala literature an H ry a immense amount of light has been thro yn in recent years had heaves hittel and litee were the poncers in the field of Laurai research into hannada literature and the results of their researches have been embodied in their introductions to Nagavarina's Chhandombudl'i and Bhattakalanl'a's Sabdanususana respectively. A fuller and more accurate account has recently appeared in the Karnatal'a Kari Chariteor I versof Kannada Poets written in the kannada language by Messis S. G. Narasimhachar and R. A. Narasimhachar

The oldest hannada work of which manuscripts have actually been obtained is the havingamarga of Nripa tunga which was composed in the 9th century. But we have references which enable us to date the rise of hannada literature to a period much farther back. In fact there seems reason to believe that hannada was one of the earliest if not the eight to be cultivated of all the South Indian languages. Ancient inscriptions give us the initial information on the subject.

The first notice we have of authorship is in connection with the Ganga Kings Durvinita, about the 6th century,

is said to have written a $Sabd\bar{a}vat\bar{a}ia$, a Sanskiit version of the Paisachi Brihatkatha and a commentary on the fifteenth Saiga or chapter of the $Kir\bar{a}t\bar{a}rjun\bar{i}ya$. He is probably identical with his name-sake mentioned by Nripatunga as one of the Kannada prose writers who had pieceded him—Saigotta Siva (Circa 800) who had made a profound study of the system of elephant management, is said to have written the $Gaj\bar{a}shtaka$, which must have been a popular Kannada work, as it is stated that it was sung by women when pounding grain

Again, all the principal poets of later days refer, in the introductory part of their works, to Sāmantabhadra, Kaviparamēshthi and Pūjyapāda, invariably in this order, as forming the earliest and most distinguished trio among the authors who preceded them—It, however, does not follow that any of these wrote in Kannada

We next have a very remarkable combination of state-Bhattākalanka in his Sabdānusāsana mentions the Chūdāmani, a work of no less than 96,000 versemeasures, in terms of the highest praise, as if it were the most important production in early Kannada literature. Inscriptions further inform us that its author was Siīvardha, also called the Tumbulur-āchārya, and that it displayed all the graces of composition Unfortunately, no trace of the work has as yet been discovered The most interesting statement of all, however, is that Siīvardha's eloquence was plaised in a couplet by the celebrated Sanskut poet Dandi, who probably flourished at the close of the 7th century Hence Srīvardha must have lived at or before that time Moreover, a work of such magnitude as his could neither have been produced nor required unless there had pre-existed a considerable literature in Kannada and a wide-spread culture of the language

Niipatunga also names as his piedecessors in Kannada composition, besides Durvinīta abovementioned, Vimala,

Udaya Nagarjuna Jayabandhu Srivijaya havisyara, Pandita Chandra and Lol apala Besides these Syama hundacharya appears to have written in hannada in about 700. Amritas gara a Jaina Tamil poet who lived before the 11th century, states in his work on Prosody that there existed in the hannada language a work on Pro ody named Gunagan yiam and that the Launil work adopted some of its characteristics one of which was addressing the rules to a woman. Unfortunitely the name of the author is not given nor has the work come down to us. It is very probable that this author dedicated his work to the Lastern Chalukya Ling Vijavaditya (111 (844 888) who had the distinctive cpithets Gunaga Gunaganka and Gunake nalla. This would be the earliest work in Prosody in hanrada.

We now come to Nripatunga and a more certain period amply illustrated by works that are extent Nripatunga or Ameghavarsha was a Rushtrakuta king. who after an unusually long reign, from 811 877 voluntarily abdicated the throne. He evidently took a great interest in the Kannada country people and language In his v ork called havirajamarga the subject of which is poetics he makes some interesting statements According to him the region in which hannada was spoken extended from the Cauvery as far as the Godavari and the Kannada spoken at Kisuvolal Kopana Puligere and Onkunda was the pure well of hannada undefiled Of these places Lisuvolal is the modern Pattadahal in the Bijajur District Kopana is Koppala a railway station between Gadas and Bellary Puligere is the modern Lakshmessara in the Dharwar District which belongs to the Miraj State Senior one of the five parts into which Lakshmesvara is divided still Loes by the name of Pulikar or Hulikar Onkunda or Okkunda is in the Belgaum District The opinion that people of these districts enjoyed the reputation of being consummate masters of Kannada composition is confirmed by Pampa who in 941 professes to write in the pithy Kannada of Puligere. The region indicated, owing to the numerous vicissitudes through which it has passed, is far from being regarded at the present day as the seat of the purest Kannada. This is more probably to be found in Mysore Niipatunga also praises the Kannada people as having by nature an ear for poetry, and as speaking in a rhythmical manner, though quite unstudied. He describes Kannada as a much more difficult language in which to compose poetry, than either Sakkada (Sanskiit) or Pagada (Piākrit)

Gunaverma, author of the Sūdraka, Harramsa and other works which are quoted from by later writers, was a protege of the Ganga king Ereyappa (886-913), whom he had identified with the ancient king Sūdiaka in his work of that name. His period would be about 900 The next poet whose works we actually have is Pampa who wrote the Adi-purana and Vikramanjuna-Vijaya in The latter is also known as the Pampa-Bharata In it, Pampi's pation, a Chālukya prince named Aiikësari, is identified with Ariuna and made the hero These two works seem to have given a great impetus to composition "In the pithy (Tirul) Kannada of Puligere, the royal city," says the poet, "did he write, naturally and without effort thus his Bharata and Adi-purana put all former poems under then feet. He completed the one in six months and the other in three months." Pampi was the son of a Brahm in from the Vengi country who had endureed Jamen



It is unpossible in this place to do more then briefly made one of the principal Kannala writers who follow I and their chief worls with dates where they are line to In the 10th century, we have Asign, Poana, extremely the Senter order, who claims to be suprainted.

all other poets in command of both Kannada and Sak hada excelling a hundred fold Asaga in the former and Kalidasa in the latter. He received the title have chakrayartı from the Rashtrakuta king Krishna III (939 969) In 978 we have Chamundaraya, author of the Chamundaraya Purana an excellent specimen of prose composition of that period In 993 came Ranna author of Anta Purana (which he vas employs should endure as long as Id: Purana and Sant: Purana above mentioned) and of Sāhasa Bhima Lyaya also called Gada Luddha, the hero of which is the Chalukya prince Satvasraya He was of the bangle sellers caste and received the title Lavichakravarti from the Chalukya king Tailapa (973 997) At the same time as the two preceding we have Nugavarma I All three have had as their preceptor Antasona Guru of the Ganga king Rachamalla This Nugavarma, apparently a younger brother of Chamundaraya was the author of Chhandombudhi (the first work extant on prosody) and of hadambare a close version of Bana's work in Sanskrit. There is reason to suppose that he was not strictly orthodox as a Jama His brother by the erection of the colossal statue of Gomata at Sravana Belgola, and by reputation was one of the greatest upholders of the Jama faith. To the close of the same century may be assigned Gaiankusa Manusija and Chandrabhatta who though their works have not come down to us are honourably mentioned as eminent poets by later writers

In the 11th century have to be placed Sridharacharya, Writers of the who wrote the Jātala Tilala (1019) the first work on lith century astrology in the Kannada language during the rule of the Chalukya king Āhavamalla (1042 1068) Santinatha author of the poem Sukumāra Charite (1068) who lived during the reign of Bhuvanaikamalla Nagavarmacharva who composed the Chandrachādamani Sataka, and who

minister for peace and wai of Udayāditya, the great minister of the same king, and Chandiaiāja, author of Madana-Tilaka The last two were Brāhman authors. Chandiarāja wiote his work under the pationage of Machaiāja, a subordinate of king Āhavamalla's son Jayasimha He seems to have been a versatile scholar and appears to have written on a variety of subjects There are not many names in this century, probably owing to the check caused by the Chōla invasions

Writers of the 12th century

The twelfth century, when Mysore was restored to Kannada rule under the Hoysalas, seems to have been specially piolific in Kannada works of high excellence. Nāgachandia oi Abhinava-Pampa, author of Rāmachandracharta-Purāna, also known as the Pampa-Rāmāyana, and of Mallinātha-Purāna; Nayasēna, author of Dharmāmrīta (1112), Rājādītya, author of Vyavahāra-Ganita and other mathematical works, Kintivarma, a Chālukya prince, author of Gō-Vardya, the earliest veterinary work in the language, Brahmasiva, author of Samaya-Parīkshe, Karnapārya, author of Nēmmātha-Purāna, Nāgavai ma II, the Katakāchāi ya (poet laureate) of the Chalukya king Jagadekamalla II and author of several important works on the language, namely, Kāvyāvalōkana, a comprehensive work on poetics, Karnātaka-Bhāshā-Bhūshana, a grammaı ın Sanskiit sūtras, and Vastukōsa, a lexicon giving Kannada equivalents of Sanskrit words, Jagaddāla-Somanātha, author of the medical work Karnātaka-Kalyānakāraka, Sumanōbāna, the Katakāchārya (poet laureate) of the Hoysala king Narasımha I, Viittavilasa, author of Dharma-Parīkshe and Sāstra-Sāra, Nēmichandra, author of a romance called Līlāvatı and a Purāna called Ardhanēmi from its being only half-finished, Sujanöttamsa, author of a panegyme on Gommata, Aggala, author of Chandra-prabhā-Purāna (1189), Achanna, author of Lardhan ara Purana and Sepadeste, and Bandhasarma who wrote Harramerthymanya and Irrasamt dhanewere all Jamas as well as the pre era hanti

Among writers of older faiths at this time may be mentioned the Brahman poets Dan samhs author of Panel atantra who was the mims or for prace and war of the Chalulan ling lacadekamalla H. Budrabbatta. author of Joannatta Lugio who were under the patrona cof Chandramanh minister of the Hoveala king Ballala II hama author of Serrgira Ratailars a nork on poetics and Isaa author of the romane. Ausumargh. The Chola prince Udayaditya nuther of a small work on rhotone named after him also comes here Among the Virasawa writers of this century are Basawa Chenny busina, Probhudena Siddharama hondaguti hesiraja who have mostly written Luchanus Harisania author of Giry's halyang Raghavanka his nephen, author of Harischandra Karya and other works in the Shatnadi metre hereva Padinara a nuthor of Dilsha Bedhe in the Ragale metre Kumara Padmarasa author of Sananda Charitre and Palkurike 5 manatha author of Somestara Satala and other works who has also written in Icluga, the women writers Mahadesiyakka and halaste also deserve mention

In the thirteenth century we find a group of excellent withrest the Jama poets, all closely related to one another, patronised 13th certain by the Hoysala kings Janna author of Lasodhara Charite (1209) and Anantanatha Purana (1230) who received the title harichal rarurts from Ballala II, was the son of Sumanobana the poet laurente of Narasunha I . his sisters husband Mallikarjuna wrote the anthology Sul ti Sudharnata for the recreation of king Somes vara and his son Kesiraja was the author of the standard kannada grammar Sabdamanı Darpana Other Jaina poets of this period were Parsia pandita author

of $P\bar{a}rsavan\bar{a}tha-Pur\bar{a}na$, Gunavarma II, author of $Pushpadanta-Pur\bar{a}na$, Kamalabhava, author of $S\bar{a}nt\bar{u}s-vara-Pur\bar{a}na$, Andayya, author of $Kabbigara-K\bar{a}va$, a work of special interest from its being written in pure Kannada without the admixture of Sanskrit words as such, though Tadbhavas are largely used, Mahābalakavi, author of $N\bar{e}min\bar{a}tha-Pur\bar{a}na$ (1254), Kumudēndu, author of $Ku-mud\bar{e}ndu-R\bar{a}m\bar{a}yana$ in the Shatpadi metre, Hastimalla, author of $Adi-Pur\bar{a}na$, Rattakavi, author of Ratta Matha, a work on meteorology and omens, and Sisu-Mayana, author of Tripuradahana and Anyana-Charite, works written for the first time in the $s\bar{a}ngatya$ metre, intended to be sung to the accompaniment of some musical instrument

Of other writers of this period may be named Pōlālvadandanātha, author of Hari-Charitra, who was successively the minister of Ballāla II and Narasimha II, and built the Hariharēsvara temple at Harihar (1224), and Chāmundarāja, author of Abhinava-dasakumāra-charite, a metrical veision of Dandi's Sanskrit work. The only Vīrasaiva writer of importance in this century was Sōmarāja, author of Udbhatakāvya (1222).

The fourteenth century produced, among others, the

Writers of the 14th century

Jaina poets Nāgaiāja, author of Punyāsiava (1331), Bāhubali-pandita, author of Dharmanātha-purāna (1352), Mangarāja I, author of Khagēndramanīdarpana, a work on toxicology, Madhuia, author of Dharmanātha-purāna, who was pationised by Mudda-dandanātha, minister of Haiihara II, Ayatavarma, author of Kannada Ratnakarandaka, and Chandrakīrti, author of Paramā-qamasāra, the Biāhman poets Mangarāja II, author of Mangarāja Nighantu (1398), a metrical lexicon giving Kannada meanings of Sanskrit words, Abhinava-Chandra, author of the veterinaiy work Asva-Vaidya, and Kavi-Malla, author of Manmatha Vijaya, and the Vīiasaiva

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poets Bhima kayı author of Basava purana (1969) and Padmanka author of Padmaraja purana

From the fifteenth century the authors become too Writers of the numerous to allow of more than a few of the principal ones 15th century being named. Among the Jama poets, who are rarely met with from this century onwards may be mentioned as belonging to this time Bhaskara author of Juandhara Charite (1421) Kalsanakirti author of Jinachandrabhyu daya (1439) Vijayanna, author of Diadasanuprakshe (1418) Bommarasa of Terahanambi, author of Sanathu mara Charite and Stidharadeva author of the medical work Vaiduamrita Among the Brahmans were Kumara Vyasa author of Karnata Bharata Kumara Valmiki author Toravi Ramayana Paranyoti vati author of Anubhara Mulara Madhara author of Madharalan kāra, a translation of Dandi's kāryādarsa and Isvara have also known as Bana have author of havenhva Bandhana, a work on prosody

Among the Virasaiva poets may be named Deparaja, author of a collection of romances called Sobagina Sone Chamarasa author of Prabhulinga Lile Lakkanna dandesa, author of Sivatatia Chintamani Guru Basava, author of Sivayoganga Bhashana and other works, Chandrakavı author of Virupakshasthana Bommarasa, author of Saundara purana Kallarasa author of Jana tasua also called Madana Tilaka Nilakanthacharya author of Aradhya Charitra Chaturinukha Bommarasa, author of Rīvana sıddhīsvara purāna, Singirāja author of Malabasavaraja Charitra Nijaguna Sivayogi author of Anubhara Sara and other works, and Suranga Lavi author of Trishashti Puratanara Charitre, giving an account of the sixty three devotees of Siva

The sixteenth century saw a prolific production of writers of the works of the Virasaivas, though authors of other sects 16th century

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were not idle Among the Viiasaivas were Mallanärya of Gubbi, author of Bhavachintāratna (1513) and Vīnasavvāmrīta-purāna (1530), Viruparāja, author of Trībhuvana-Tılaka (1519), Nanjunda, author of Kumārarāma-Charite, Cheramanka, author of Cherama-Kāvya (1526); Linga-mantri, author of the lexicon Kabbigaia-Kaipidi; Vīnabhadranāja, author of Vīrabhadra-Vijaya and other works, Chennabasavanka, author of Mahā-Dēviyakkana-Purāna, Basavānka, author of Udbhatadēva-Charite; Nanjunda of Kikkeii, author of Bhairavesvara-Kāvya; Sadāsıva-vogi, author of Rāmanātha-Vilāsa (1554), Vırakta-Tontadaıya, author of Sıddhesvara-Purana, the lexicon Kainātaka-Sabdamanjari and other Santēsa, author of Tontada-Siddhēsvara-Purāna (1561); Virūpāksha-pandita, author of Chenna Basava-Purāna (1584), Gurusiddha, author of Halāsya-Purāna, Siddhalinga-Sivayōgi, author of Bharravēsvara-Purāna, also called Rājēndia Vijayapurāna.

Among the Jamas were Mangarasa III, author of Jayanripa-Kāvya and other works, Abhinava-Vādividyānanda, author of the anthology Kāvya-Sāra; Sālva, author of Bhārata, Rasaratnākara and other works, Doddaiya, author of Chandraprabha-Charite, Ratnākaravarnı, author of Bharatēsvara-Charite, Triloka-sataka (1557) and other works, Bāhubalı, author of Nagakumāra-Kathe, Dēvottama, author of the lexicon Nānārtha-Ratnakara, Sāntarasa, author of Yōga-Ratnākara, and among the Brāhmans, Timmanna-kavi, author of the latter portion of the Bhārata, Chātu Vithalanātha or Sadānanda-yōgi, author of Bhāgavata and portions of the Bhārata; Purandaia-dāsa, author of numeious songs in praise of Vishnu; Tilumala-bhatta, author of Siva Gita; Timma, author of Navarasālankāra, Somanātha-kavi, author of Akrūra-Charite; and among others Rāmēndra, author of Soundarya-Kathāratna, a metrical veision in the Tripadi metre of the Battisaputtali-Kathe and

Kanaka dasa author of Mohanatarangini and other works as well as sougs

Brahmans was greater than that of the writers of other 1 tl century religious denominations. A remarkable development of konnada literature also took place in the latter part of the century during the rule of Chikkade varaja Wodeyar (1672 1704) one of the most distinguished kings of Mysore who was not only a great patron of literary merit but also an author himself. Two of his ministers Tirumalarya and Chikkupadhyaya have not only written works of great excellence but have also encouraged others to write good works Among Tirumal irva s works may be mentioned Apratimarira Charita a rhetorical work in prai e of the king Chilladeraraja I ijaya a champu work describing the king's conquests and Chilladera raja Vamsarali a prose work giving an account of the king a ancestors Chikkup idhi aya may be said to be the most voluminous writer in hannada his vorks being more than thirty in number Among the more important ones are Vishnu purana (1691) hamaluchala Vahatmya (1680) Hastigiri Mahatmya (1679) Ruhmangada Cha rite (1681) and Satvil abruhma Vidyavilasa and a number of works bearing on Visishtadvadita philosophy Singararya brother of Tirumalarya wrote a work on drama called Mitravindagounda Among other poets that were patronised by the king or his ministers were Timma kavi, author of Yadaragiri Mahatmya (1677) and other works Mallikarjuna author of Sriranga Mahatmya (1678) Mallarasa author of Dasavatara Charite and the poetess Sringaramma who wrote Padmini Kalyana There was likewise at the court a non Brihman poetess Honnamma who composed Hadibadeya Dharma or the duties of a faithful wife Among the remaining Brahman poets of this century were Ramachandra, author of

In the seventeenth century the literary output of the Winters

Asva-Sāstia, Tiiumalevaidya, author of Uttara-Rāmāyana; Gōvinda, author of Nandi-Mahātmya, Venka-kavi, author of Venkatēsvaia-Piabandha, Nāgarasa, author of Bhagavadgīte, Timmarasa, author of Kshētia-Ganita or geometry, and Lakshmīsa, author of Jaimini Bhārata, which is probably the most popular poem in the language

Among the Jamas were Bhattakalanka, author of Karnātaka-Sabdānusāsana (1604), an exhaustive grammar of the language in Sanskiit sūtras with extensive Sanskiit commentaries, Panchabana, author of Bhujabali-Charite; Padmana-pandita, author of Hayusāra Samuchchaya (1627); Chidananda, author of Munivamsābhyudaya, and Chandiasēkhaia, author of Rāmachandra-Charita. The Viiasaiva poets of note of the century were Harisvara, author of Prabhudeva-Purana; Siddhananjesa, author of Rāghavānka-Charitia and Guiurāja-Charitra; Pemmi-setti or Piasabhūshana, author of Gurubhaktāndāra-Charitie, Mummadi-Tamma, author of Sankara-Samhite, Paivatesvaia, author of Chaturacharya-Purana (1698), and Shadaksharadēva, author of Rāja Sēkhara-Vilāsa (1655), a poem which appears to divide with the Jaimini-Bhārata the honour of being the most popular work in Kannada, Vrishabhēndra-Vijaya (1677) and Sabarasankāra-Vilāsa Sarvajna, author of the popular Tripadi verses going by his name, may also be assigned to this century

Writers of the 18th century

The eighteenth century witnessed the rise of a popular kind of literature called Yaksha-Gānas, though there is evidence to show that one or two of them were written in the latter part of the previous century. These are opera pieces or rude forms of dramatic representation suited to rustic audiences. As a rule, they are characterised neither by dramatic skill nor by literary merit. The works are generally based on some incident

or other of that inexhaustible store house of old stories the Puranas and are generally acted in villages to the immense joy of the masses they are too rude to be appreciated by educated men It is not to be understood that there were no other 1 inds of literature during this period, though the number of Jaina and Virasaiva authors of any merit was very small. Among the Brihman writers were Lakshma kays author of Bharata and Rul mangada Charite Venkatesa, author of the Champu work Halasya Mahatmya Konayya author of Krishnarjunasangara Timmamatya author of a Ramayana called Ramabhyudaya hatha husumamanjari Chidanandava dhuta author of Inanasindhu Balavaidvada Cheluva author of Kannada Lilanati and Raina Sastra a treatise on precious stones and the poetess Helavanakatte Giriyamma who wrote Chandrahasana Kathe and other morle.

Amon, the Virasaivas may be mentioned Sankara kays author of Chorabasana Charitre (1763) and Nuronda author of Soundara kāvya among the Jamas Payanna author of Ahimsacharitre Padmaraja author of Pujyapada Charite (1792) Padmanabha author of Rāmachandra Charitre (1750), and Surala author of Padmāvats Charstre (1761) and among others, Kalale Nanjaraja author of Kahudorri Mahatmua and other works Jayendra author of Karnutaka Kuvalayananda and the poetess Cheluvambi queen of the Mysore king Krishnaraja Wodeyar I who composed Varanandi Kalyana and other works The century was also remarkable for the number of popular devotional songs known as Dāsara Padagalu composed by devotees of Vishnu especially of the Madhva sect

In the nineteenth century a great impetus was given writers of the to the advancement of Kannada literature during the 19th century rule of the Mysore king Krishparaja Wodeyar III who

was a munificent patron of all kinds of literary merit and afforded special encouragement to the production of Kannada versions of all the more important Sanskrit He was himself a voluminous writer, about works forty Kannada works being attributed to him, of which may be mentioned a poetical iomance named Saugan-Under his patronage, the number of dhihanarinaya. Yakshaqānas increased and gained in popularity. Lingaiāja has written nearly thirty yakshagānas, besides a few poems, such as Pibhāvati-Parinaya, which are of considerable literary ment. The Jama author Devachandia wiote Rājāvali-Kathe (1838), a cyclopædia of Jama traditional history and chronology, at the instance of Devirammanni, a lady of the Mysore loyal family. Chandrasagaiavaini, author of Kadamba-Purāna and other works, was a voluminous Jaina writer. quarter of the century may be said to have witnessed a nevival of Kannada learning Under the late Châmaıājēndia Wodeyar of Mysoie, encouragement was given to the production of dramatic works of a high order, which were put on the stage A good deal of success rewarded some of the companies that enacted these diamas. principal poet at the court was the late Basavappa Sāstri, who produced excellent Kannada adaptations of Kālidāsa's Others followed Sākuntalā and other Sanskrit dramas in the same path and a number of Shakespeare's plays have also been made the foundation of Kannada diamas with Hindu names Scholars have begun to enrich Kannada literature by writing original works, translations In 1889, a school called the Karnātakaor adaptations Bhāshōjjīvīni was staited for imparting a high standard of education in Kannada It was subsequently converted into a Government Normal School and has now become the Training College Some important works have been edited in the Bibliotheca Carnatica under the auspices of the Mysore Government, and others by private scholars,

especially in the series called harya Manjari or harya halanidhi which, it is to be deploted has cersed to exist and some modern works in the series entitled Grantha Male In 1915 an Association named the han nada Sahitya Parishad or Kannada Academy including representatives from all parts of the hannada country was formed the main objects being the study of past literature, the encouragement of present writers of ment and the cultivation and improvement of the language by the unification of dialects, the fixing of scientific termino logy the formation of a common literary style and other means. It is satisfactors to note that a learned class with knowledge and appreciation of the language is thus rising but as regards the great mass of the population, the works that issue from the presses and find most sale next to school books and nal shagana plays are re publi cations of former works sectarian religious books works on astrology, omens and horoscopy, established collections of tales and such like

An Oriental Library has been established at Mysore from which unedited or unsatisfactorily edited Sanskrit and hannada works are being newly published and in which has been deposited a large collection of rare han nada works in manuscript most of them copied under the direction of the heads of the Archmological Depart ment during many years past

A few words may be added on what has been done for Contributions hannada literature by I uropeans The first undertaking by Furopeans. was the Inglish Carnatica Dictionary of the Rev W Reeve completed in 1817 and published in 1821 with a dedication to Sir Thomas Munro Governor of Madras Meanwhile a Kannada grammar by the Rev W Carey a Scrampur Missionary, appeared in 1817 and in 1820 Mr Mc Kerrell, Judge of Canara and Carnataka

Translator to Government, published his Carnataka Giammar, commenced in 1809, in the pieparation of which he consulted the Sabdamani-Darpana was dedicated to George IV In 1832 appeared Reeve's Carnatica-English Dictionary, commenced in 1817, a valuable work, for long the only one of its kind, though not up to the scholarship of the present day. It was reprinted at Bangalore, in portable form, in 1858, edited by Rev D. Sanderson of the Wesleyan Mission the work having long been out of print, the compilation of a new one was undertaken by Rev. F Kittel of the Basel Mission, aided by the India Office and the Mysoie Government The result has been the Kannada-English Dictionary, published at Mangaloie in 1894, a bulky volume of 1,752 pages. It is a work of great labour and may now be considered the standard dictionary of the language. His Historical Kannada Grammar and editions of Chhandombudhi and Sabdamanidarpana have likewise to be mentioned as also the useful anthologies, grammais, etc., by Revs Moegling, Weigle, Wuith and others.

Before 1850, the publication had been commenced, under the superintendence of the Revs. Dr. Moegling and Weigle of the Basel Mission at Mangalore and at the expense of Mr Casamaijoi, a former Resident of Mysore, of a series of works to form a Bibliotheca Carnatica. The following appeared —Basavapurāna, Chenna-Basava-Purāna, Jaimini-Bhārata, Rāmāyana (2 Kāndas), Rāvana-Digvijaya, Dāsarapada and Rājēndranāme, a Coorg history A grammar called Hosagannada-Nudi-Gannadi, compiled by Krishnaināchārya, College Munshi, was also published in 1838; at Madras

Introduction of Printing

For the introduction of printing, Kannada is indebted to the missionaries at Bellary who translated the Holy

Scriptures as also for the improvement of its typography by the preparation of fresh founts of beautiful type for the printing of successive editions of the Bible. The first complete translation of the Bible was finished in 1827 after sixteen years had been spent on the work. A similar period from 1813 to 1859, was subsequently devoted to revising the translation. The new translation which had been in progress intermittently, for the past thirty years was completed at the close of 1923 tentative edition has been issued in different parts as they have been completed beginning with the New Testament. and the last of these, the Minor Prophets is now reported to be in the Press. The final completed edition is not likely to be ready for several months to come as certain questions and criticisms are still said to be under consideration. The study of the language especially with a view to this undertaking directed attention to such of the indigenous literature as was accessible, and the effort to produce so voluminous a work in portable form was the means of effecting the improvement referred to above

The wants of schools and universities have been the none principal motives for the publication of a variety of use Ancient and ful works some of the educational books in rather large But besides the publications in connection with the Bibliotheca Carnatica a number of valuable original literary works have been published. Though many modern works have appeared, they can never have that hold on the national mind or tend so much to the revival of hannada learning as a careful study of the ancient spontaneously produced original works of the country which have recently been brought to light may also be added that the collections of the numerous inscriptions throughout the country are invaluable as adjuncts to the study of the language Though their

primary importance is for historical pulposes, they afford perfect models of the composition of the various periods to which they belong. Many are elaborate compositions by scholars of repute and we have in them not only specimens of the written characters of the time but the exact spelling and arrangement, free from the errors, conscious or unconscious, that always creep into manuscripts copied from hand to hand, however carefully made

Modern writers

Many additions are being made to the stock of works in the language by modern writers on a variety of subjects The language is undergoing rapid changes and is thus exposed to dangers which need to be held in It is evident that the bulk of the literature will check henceforth be in prose instead of in verse, and that a vocabulary and style, intelligible to readers of ordinary education will more and more have to take the place of archaic words and forms. It behoves writers to see that in giving expression to thoughts of a new age, they do no violence to the genius of the language The State of Mysore realises that it has a special mission to discharge inielation to the learned would of Oilentalists in general, and to Karnātaka and South India in particular, in vindicating the claims and promoting a healthy revival of the culture of its pithy and expressive language

Concluding remarks

This survey of Kannada literature, though necessarily brief, is enough to bring to view its vast extent and range which compare favourably with those of any other vernacular in the south. There are in it not only poems, works on poetics, prosody and grammar, and lexicons, but also a respectable number of works on medicine, veterinary science, astronomy, mathematics, astrology and other sciences and arts. It will also be seen that the literature of Kannada is of far greater antiquity than that

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of any other Indian vernacular excepting perhaps that of

IV Trital Litteration

Besides Telugu and Kannada having a common alpha bet these two languages have had a long and continuous intercourse with each other. They have been co exist ing in practically the same areas, they being separated by no geographical barrier. Their territories have been subject to a common or allied sovereights. The influence of Telugu on hannada is to be seen in the modification it has effected in Kannada inflections. Kannada was cherished in the Telugu country of Vengi (modern Rajamundry) from where Telugu poets inigrated to the hannada country where they received patronage Thus Palkuriki Somanatha was a Telugu poet of Goda vari District who migrated into the Kannada country His Telugu Basara Purana was used by Bhima Kavi in the preparation of his hannada Basava Purana which was composed in 1369 A D. The earliest Telugu literary works date from the 12th century A D Bhima haves harnanasrayamu is a work modelled on Nripatunga s kannada work harirajamurga, which belongs to the ninth century A D. The work is dedicated to one Richa. a Vaisva (or Ixomati) by caste who is described as an ornament of the Sravakas (Jams) a disciple of Vadindra Chudamani apparently a Jain guru and a friend of the Jam forth He was evidently a patron of learning and like many others of his type aspired to authorship Bhima Kavi it is believed lived towards the close of the 11th century A D in the reign of King Anantayarma Choda to whom he refers in certain verses attributed to This Bhima Kayi is different from the other Bhima have referred to above as the author of the Kannada Basara Purana, who describes himself as a proficient in two languages Felugu works become more numerous in

Co-existence of T lunu with hannada

Poets in two

Poets during the Vijayanagar period.

Later Telugu Poets in the State the State from the time of the Vijayanagar Kings, who patronised both Telugu and Kannada, besides Sanskrit Thus Krishna-1āya, the Vijayanagar King, was not only the patron of the Telugu poet Allasani Peddana, the author of Manucharitra but also of Chātu Vittalanātha, the Kannada poet who reproduced the Bhāgavata Purāna and certain portions of the Mahābhārata in Kannada. rāya's successors Achyuta Rāya and others continued the pationage to both languages Several of the poets of this and subsequent periods were proficient in both Telugu and Kannada Thus Mummadi Tamma, one of the Sugatūr Chiefs, who wrote a Kannada version of the Sanskiit Sankaravijaya, was also an author in Telugu and Sanskrit He lived in the 17th century same period must be assigned a poem on Chikka Dēva Rāya's conquests by an unknown poet A Telugu commentary on Java Dēva's Gīta Gōvinda has also been Rāmāyana, a Telugu Champu work by Sayyalārya, son of Appalārya, who was the younger brother of Narasımha, the vanquisher of Sakalyamalla, is also known. A Telugu commentary on Sakalabhārata Sangraha is also forthcoming Prakīrana-Ganīta, a work on arīthmetic by Peddana, son of Eluganti Dondayāmātya, Telugu songs on the King Chikka Dēva Rāja Wodeyar, and a version of the Rāmāyana by Buddha Rāja who says he wrote it in the name of his father Vittalaraja, may also be noted To these may be added, Chandra Kavı, of Kundalagurki, near Kolar, who wrote under the patronage of Krishnarāja Wodeyar III, a work on Telugu prosody called Srī Krishna Bhūpālīyamu, which was published in 1924 at the command of His Highness the present Maharāja It is dedicated to Krishnarāja Wodeyar III and is written in a chaste and dignified style

Telugu inscriptions in the State A large number of Telugu inscriptions have been found in the State, especially in the Kolar District.

I iterature

to haupada

They are in the Telugu language but in the Kannada script. They date from after the 15th century AD and relate to grants connected with the Vijayanagar Lings

V TAME LITERATURE

Tamil literature like Kannada owes much to Jain I arly Tamil authors The earliest known Jain poets in Tamil belong and its to the 7th or 8th century A D. The close religious connec tion that has existed between the Jains of the hannada and Tamil countries-they are both Digambarashas enabled them to keep touch with each other. Thus one of the disciples of Pulyapada (6th or 7th century 1D) a certain Vairanandi by name is said to have emigrated to the Tamil country and founded a Tamil Sangha at Madura He was probably earlier than the Naladiyar and Aural which po sibly belong to about the 8th century AD We have in Lannada a great work called Chudamani by one Sri Vardhadeva also called Tumbaluracharva from his birth place Lumbalur. identified with Dombalur near modern Bangalore or more lilely with Tumbala a village near Yedatore in T Narasipur Taluk He has been assigned to the 7th century AD This Chudamani and another work called Chintamans are impliedly mentioned in certain inscriptions as Lannada works Both of these have not so far been recovered in hannada though there is an ancient work of the name of Chintamani in Tamil which is admittedly a Jain production. Whether this owes anything to the Kannada work of the same name has still to be determined

The Chölas were in occupation of part of Mysore for Tamil over a century from 1001 A D to 1116 A D (see chapter in the State XI below) Their inscriptions are found in the South and East of Mysore in the wake of their conquests

Tamil inscriptions are numerous in the present Kolar District, and to a smaller extent in the Bangalore, Mysore and Tumkur Districts The Grantha inscriptions found in the State also relate to the Chölas definite clue for the dates of their rule was found from some of their inscriptions found in this State then fall in Mysore, at the hands of the Hoysalas, we have a large number of inscriptions in Tamil, of the 13th century, relating to their successors in Mysore. They, however, relate to an extremely limited area. With the establishment of the Vijayanagai kingdom in 1336, and the rapid absorption of all Southern India under then rule, not only do they disappear as a ruling dynasty but their language, Tamil, was itself displaced by Kannada in the inscriptions dating from about that date in the very territories in which they so long held sway.

Laterary barrenness of Chōla Conquest

It is not a little remarkable that though the Cholas were a dominant dynasty in the State for nearly a century and lingered on in it for another two centuries, their language did not strike root in it. It was apparently a case of the conqueror being conquered in turn, for we find even Tamil inscriptions in the Kannada script, which testifies to the unequal fight it had to maintain against Kannada, the language of the people and the country. The flight of Rāmānujāchārya into Mysore and his conversion of the ruling Jain King Bitti Dēva to the Srī Vaishnava faith in the 12th century did not lead to the spread of the Tamil language in the land Almost the only poet who can be described as a Tamil one was Udayādītya, a local Chōla feudatory, who probably lived about the iniddle of the 12th He, however, wrote in Kannada, and one of his works Udayādītyālankāra has come down to us.

Translations from Tamil Three centuries later, there was a renewal of Siī Vaishnava activity, which culminated in the conversion

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of the then reigning Mysore King to that faith The effect of this was seen not in the actual cultivation of Tamil but in the impetus it gave to the translation of the most popular and essential Tamil religious works into Kannada for the use of Kannada Vaishnavas Chikup idhyaya one of the ministers of Chikka Deva Raia (17th century) was at the head of this movement for the popularising of Tamil writings Among his translations are Divya suri charitre a history of the twelve Aliars the Arthapanchal a, or five truths of Pillai Lokacharva a great Tengalar authority who lived during the 13th century and a commentary on the Irratays mo hs of Nammalvar (vide Volume I, Chapter VIII Religion)

VI Persian and Hindustini Literaturi

Persian and Hindustani have had considerable vogue Irevalei ce in the State Hindustani, the principal dialect of offersion Western Hindi is the language of the Muhammadans of stain in the the State Originally introduced by the Persianised State lieutenants of the Moghul I'mpire about the beginning of the 17th century AD at has thrived here fairly well It is locally called Urdu a name derived from the Urdu e mualla or royal military bazaar outside Delhi Palace where it took its origin. It is more generally known as Dakhni short for Dakhani Hindustani and is as elsewhere written in a modified form of the Persian character Mainly for this reason, the language is popularly known as 'Parsi tor Persian') which however is not strictly correct. It differs, as Grierson remarks somewhat from the modern standard of Delhi and Lucknow, and retains several aichaic features which have disappeared in the north Urdu is employed for writing both prose and poetry Urdu literature as such has had its origin in the Deccan During the period of Haidar and Tipu Urdu was largely

cultivated in the State, by both Hindus and Muhammadans During the last years of Tipu, however, Uidu was displaced by Persian which was made the Court language. Even after Tipu's death, Persian continued to command influence in the State. Inscriptions on public buildings continued to be set up as much in that language as in Kannada Sii Mark Cubbon, Chief Commissioner of Mysore, and his successors had Persian Munshis under them There is still at the Mysore Palace, a Persian Munshi to attend to occasional correspondence in that

Works of Tīpu Sultan language. Tīpu's own correspondence was in Persian, a language which he spoke "with fluency" Sultan-u-Towa-rik or "King of Histories" and "Letters" (translated by Colonel William Kirkpatrick) show him to have been at least a person well educated in Persian, though he never attained either elegance or accuracy His "King of Histories" will be found of style in it described by Colonel Wilks in the preface to his well-known work History of Mysoon The substance of it was dictated by Tipu Sultan himself and the work was composed by Zern-ul-ab-din-Shustree, brother of Mīr Ālum, the then famous Minister of the Nizam of Hyderabad Wilks says that "the style of the work is an example of the false taste introduced into modern works in the Persian language, but it is the style of a person well skilled in that sort of composition, and accomplished in the literature of Persia" A copy of this work was, states Colonel Wilks, in the house of Zein-ul-ab-din, bound in a splendid cover with a lock and

Mīr Hussain Kīrmāni's History,

key to secure it Among the 18th century anna lists of Mysore was the well-known Mīi Hussain Āli Kīrmāni, whose history of Hyder Shāh was translated by Colonel W Miles and published with dedication to H M. the Queen-Empress Victoria, for the Oriental Translation Fund Kīrmāni was deeply read and wrote in a style full of flowery eloquence. His work is a great favourite

even now in the original, the latest Bombay edition having been issued in 1890 The English translation, referred to above, has been recently reprinted in India at the Panini Press Allahabad Airmani's other works include a History of Savanur and the Tu kirut ul Bilad wul Akham which relate to military and other transac tions during the times of Haidar and Tipu Sultan Kirmani was, besides the author of the elegantly composed epitaph on Tipus tomb at Seringapatam Kirmani was originally the Mir Munshi and Waqinavis of Haidar and then of Tipu He made notes of the daily transactions of his Sovereigns. On the death of Tipu, he turned his notes (called Ro Nam cha) to useful purpose and made them the basis of his biographies of Haidar and Tipu Prince Gholam Muhammad, second son of Tipu, was the author of Kar Nama I Hydary Other (1848), a Persian life of Haidar based on the extant Writers Indian and European biographies Its style is rather difficult Maulvi Muhammad Habib Ullah Secretary to Tipu Sultan until his death, and subsequently (1801 1807) chief Kari for the whole State and later Na im of the Seringapatam Gumbar, was the author of a work on Muhammadan Law in Persian dealing with the subject of the division of property. It is an excellent little treatise, the manuscript being in the handwriting of the author, in the style of caligraphy known as Ahatte Zulphi (round characters) Among recent writers may be mentioned a few Munshi Gulam Hussain Munauam was one of Tipu s Court poets and later he was natronized by Krishnarāja Wodeyar III He was a versatile and a prolific writer His works on Astrology Persian Grammar and Medicine are still popular He was well known as a physician and famous as a letter writer His works, it would appear have earned for him a wide reputation in the Moslem capitals of the world, including Constantinople His fame seems to rest

as much on his literary style, which is highly admired, as on his knowledge of medicine. Born at Seringapatam, he died at an advanced age at Mysore where his house at Mandi Mohalla is still pointed out. A student of Ghulam Hussain Munajiam was the wellknown Dēwan Saiyid Amīr Ahmed of Hassan the author of several works in Persian bearing on Geometry and Astronomy. He was a man of versatile talents and is known to have constructed numerous astronomical and other instruments which attracted much attention at one time He died about 1874, aged about 70 years, at Hassan Mir Hyat Saheb of Mysore was a prolific writer on religious topics, both in Peisian and Urdu. Muhammad Abdul Khalam Saheb, Amīr Nazım of the Gumbaz at Seringapatam, was a ripe Persian scholar and was the author of the five verses on the Gumbaz doors Muhammad Hussain Alı Sultan Nassim of Mysore, a grandson of the well-known Benki Nawab, is remembered by his numerous Gazls in Urdu. Many of these have been printed and enjoy a fair amount of popularity. Muhammad Khasim Saheb Gum, Proprietor of Khasim-ul-Akbār, is also known as a writer of Gazls in Persian and Urdu Maulyi Muhammad Hanif of Bangalore is the author of Mansure Muhammad, a polemical tract in Urdu dealing with Christian Missionary criticism of the Muhammadan religion Abdul Har Saheb is the author of the Kutba-hil-Hanifia, in Urdu, which is highly popular

Among writers on Sufism, Sha-Kamaluddin-Khadri is well-known among the Muhammadans of the South His Divan is a suggestive study of Sufism containing many original ideas. So popular is this work, that verses from it are known to be recited at public gatherings and highly appreciated by them. Maulvi Syed-Shahbudin-Khadri was an eminent Arabic, Persian and Urdu scholar. He was one of the pioneers who attempted to raise

Dakhni Hindu tani to a higher standard He induced Government to open Arabic classes in the Truning College His Highness Government, in appreciation of his crudite learning and services, conferred on him the title of "Shiraiul ulma

Persian caligraphy (fine penmanship) was greatly Persian encouraged at one time in the State It was a branch caligraphy of fine art and as is well known was cultivated by successive Moghul Emperors The style most practised is the famous Nasta Lig hand, so much favoured by Every character in this style is a curve the Akbar same curve being always similar in size and form Mysore, Han Khalandar Khan Saheb, Hakim of Channa patna Gholam Jeelam Saheb of Mysore Asut Ishan Saheb of Mysore, Karım ud din at one time Nazim of Seringapatam and Sujiad Saheb of Mysore excelled in this class of writing All of them belonged to the 19th century Of these, Karım ud din s writing appears to have travelled as far as Turkey, where it is said to be even now highly priced The Khatte Zulphi (rounded style) is also known in this State

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CHAPTER X.

MYSORE IN MODERN LITERATURE.

Early references in English Interatine THOUGH Mysore is among the most beautiful Indian States and Bangalore the Queen of Indian cities, the immortality acquired by modern literary associations of places in Mysore has an interest which is not unworthy of being noted here Numerous literary associations have been forged within recent centuries with Indian places. Our knowledge of Bombay should be regarded incomplete if we did not know of Rudyaid Kipling having been born in it, and of Calcutta equally imperfect if we did not remember it as Thackeray's birthplace. The habit of reading may induce us sometimes to look at or admire nothing without calling to mind some literary description of it. It is not merely that, enjoying the bracing climate of the Nilgiris, we may involuntarily utter Tennyson's reference to "the half-English Nilgheiry air," but that we are generally lifted up by literary associations into a rich imaginative vision of things before us for the lack of which we but grope blindly Who can visit the beautiful spots of Italy without remembering the associated lines in Byron's Childe Harold's Pilgrimage?

The Mysore State attracted the attention of English writers, principally by the rise of Haidar Āli Haidar Āli struck terror in the minds of all and his name created a sensation in England

"I no more trouble my head about who's in or who's out than I do about Hyder Ally or Ally Cawn, than about Ally Croaker"

The political relations of the British settlement at Fort St George with the court of Haidai Ali were of the most momentous character at the time, and the embassy of Schwartz, George Grav and others (1780) brought back romantic accounts of Haidar's rule

When in 1799, on the death of Tipu, the English took possession of Mysore Dr Francis Buchanan was deputed to report on the dominions of the Maharaja of Mysore He proceeded from Madras travelling through Conjecuaram, Vellore Punganur and other places and this same journey fell to the lot of Dr John Leyden a few years later

Dreadful frown d in martial pride A hundred Droogs from hill to hill

Sir Walter Scott in weaving his story of Surgeon's Daughter picturing the reign of Haidar Ali fixes the Begum Montreville as being in possession of a Mysore frontier hill fort Leyden had been appointed Surgeon to the Mysore Survey, and his letters mention to us a few exciting incidents in his wanderings in the Mysore coun try He was to relieve speedily a sick official of his duties, but a river in flood lay across He repaired to a reputed den of robbers and enforced their assistance to him Three of them swam in the water holding between them a brass Lettle on which Leyden was transported! In another part of the same journey he was dogged by a monstrous tiger for a distance of three miles Adam Hartley in Scott's novel meets on his way from Madras to Mysore with a "Sadhu who having suffered the shock of seeing his bride eaten up by a tiger on the wedding day remained a melancholy recluse for life though he had had the satis faction of killing the offending tiger

Like many another poet Leyden was profoundly inspired by the event of Tipus death to burst into poetry on the vanity of human wishes —

> In Vishnus Lotus feet alone Confide! his power shall ne er decay When tumble every earthly throne And mortal glory fades away

To quote the prose of Colonel Browning "A few wietched houses remain where once was a great capital, and the ancient temple of Vishnu looks down, as if in mockery, on the ruins of the Muhammadan usuipei "Sir Walter Scott tells us in his novel that Adam Hartley, airiving at Selingapatam, "consumed no time in viewing the temple of the celebrated Vishnoo, or in surveying the splendid gardens called Lallbaug which were the monument of Haidar's magnificence and now hold his mortal remains " Senngapatam was a beauty-spot. When Adam Hartley went to interview Haidar Alī, who was disguised as a learned priest, he passed through a grove of mango trees, through which an infant moon was twinkling faintly amid the murmur of waters, the sweet song of the nightingale, and the odours of the lose, yellow jasmine, orange and cition flowers and Peisian Seringapatam also forms the subject of a poem by Sir Henry Newbolt in which are the lines:-

> The sleep that Tippoo Sahib sleeps Heeds not the cry of man.

From Seringapatam, Adam Hartley in Scott's novel passes to Bangalore, referred to as "a fine and populous city," to an "encampment in a tope," "looking full on the gardens which Tippoo had created" In Bangalore Tīpu holds a durbar in which Haidar, disguised as a fakir, rises suddenly to chastise the son for his licentious conduct

In Meadows Taylor's Novels The story of Tīpu attracted another famous novelist besides Sir Walter Scott, viz, Colonel Meadows Taylor who endeavoured to give a picture of the times in his Tippu Sultan. Abdool Rhyman Khan, travelling from Hyderabad and passing through Adōni, Anantapur, and other places, halts at Nandidrug where the prison-house into which European prisoners were thrown reminds the

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visitor of Haidar's terrible ways. The rock also was there from the top of which the offending captives were hurled down. The approach to Seringapatam lying amidst groves of trees and surrounded by richly cultivated lands is mentioned with animated pleasure

The most remarkable poem relating to Mysore is in Layden a Leyden's Dirge of Tippoo Sultan from the Kannada The glory of the capital cannot naturally escape description -

> Girt by the Causers a holy stream By circling walls in triple row, While deep between with sullen cleam The dream most out spread below

A short list is made of the notable personages who had defended the lingdom under Tipu Among them are hummer Sher Khan Meer Saduk, Mira Hussein, Soobria Mutti Bubber Jung Khan Jehan Khan, Seid Saheh and Poornia

> Pournia sprung from Brahma s line Intropid in the martial fray like in council formed to shine -How could our Sultan s power decay?

A personal link between Sir Walter Scott and Banga Sir Walter lore may be referred to here. The novelist's eldest son Scott and serving as an officer in the Hussars was stationed at Bangalore from 1839 till his departure in 1846 We read of this son in Lockhart & Life of Sir Walter Scott "Sir Walter having unwisely exposed himself in a tiger hunt in August 1816, was, on his return to his quarters at Bangalore, smitten with fever which ended in liver disease He was ordered to proceed to England and died near the Cape of Good Hope on board the ship Wellesley Tebruary the 8th 1817 ' In 1923 a corres

Bangalore

pondent wrote in the columns of the *Madras Mail* about the agreeable social qualities and pleasant memories of the baronet. There is a memorial tablet to him in Trinity Church, Bangalore. He died without issue at the age of 45 and with him the baronetcy became extinct.

Some Prison Poems To the English of the Eighteenth century who suffered under the hands of Haidai Āli as his prisoners of war, Haidar, it would appear, seemed more cruel than his son Tīpu The prisons at Seringapatam and Bangalore were full of the English captured in the war which resulted in Colonel Baillie's defeat Both these prisons were hideous examples of their kind, and the uniform cruelty exercised over the unfortunate men found expression in lines which will ever be recalled with mingled feelings of pity and sorrow Over the prisoners themselves, life in them impressed itself "with all the force," it is said, "of a deep tragedy." The Prison Song of Seringapatam, apparently written by an inmate of that prison is well known

Mysore Military Memoirs and Despatches

Wilks' History and Buchanan-Hamilton's Journey, have already been mentioned On the military history of Mysoie many volumes have been written, some by those who took part in the three memorable wars these, Memoirs of the late was in Asia is a contemporary account of the war and the treatment which English and Indian prisoners received at the hands of Haidar and Tīpu in the prisons of Seringapatam and Bangalore. The authorship of this work has been attributed to Col Alexander Reade who was Commissariat Officer during the last war with Tipu and was subsequently in charge of the Baramahal district This was the gentleman under whom Sii Thomas Munro learnt work as a junior Revenue A close study of these Memoirs shows that Reade could have contributed only a part of them, the rest being

accounts of the warfare collected by him from other persons engaged in it for inclusion in his publication At the end of a long preface, he describes himself as the compiler of these Memorandums Captum Innes Munro s I Narrative of the Military Operations includes an account of the fighting on the Coromandel Coast against the combined forces of the I rench Dutch and Haidar VI. from 1780 to 1781 It is in a series of letters in which are included many useful cautions to young gentlemen destined for India It was originally pub lished in 1769 and dedicated to the Duke of Northumber fand In Gleig & I ife of Sir Thomas Vunro are included some notable letters throwing considerable light on the fighting of this period Major Dirom's Narrative of the Campaign describes the war with Tipu in 1702 It was published in 1793 being dedicated to Henry Dundas one of the becretaries of State at the time and one of the Commissioners for the Affairs of India Among the illustrations in this work is an excellent one which give a north east view of Seringapatam, drawn by I Smith from a view taken on the spot in which Tipu s Palace the Raja s Palace the Hindu Temple and the Muhammadan Mosque are clearly shown Lieutenant Mackenzies Sletch of the war with Tippoo Sultan (in two volumes) relates to the same period. It was published at Calcutta in 1793 A work of unique interest published in 1791 is Home's Select views in Mysore the country of Tippoo Sultan Homes drawings are famous and convey some idea of the impression produced by the Glorious War in which Lord Cornwallis to whom the work is dedicated distinguished himself Among the more notable illustra tions in it are an inside view of Tipus Palace in Bangalore Fort a north view of Bangalore from the Pettah a distant view of Savandurg several views of Seringapatam of which a west view of it from the middle of the river Cauvery is exquisitely done and

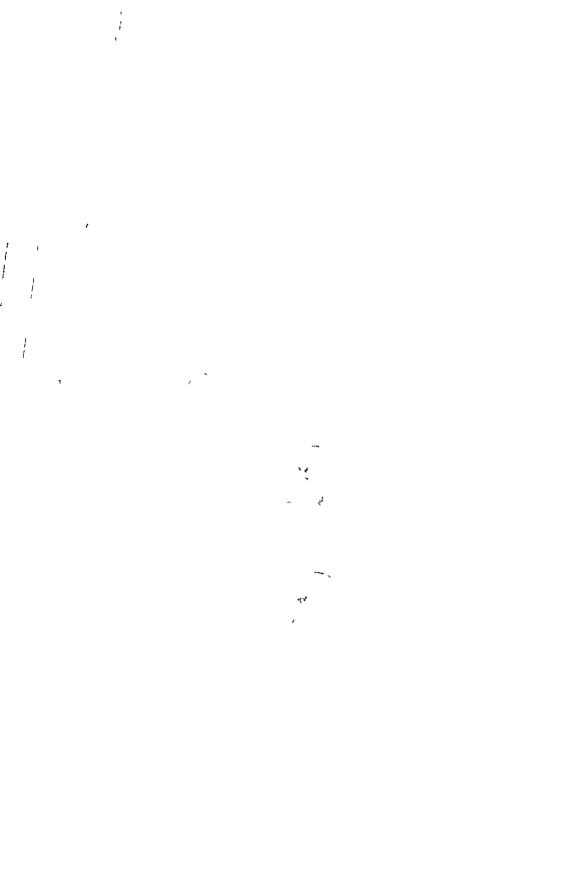
a view of Haidar's tomb in the Lal-Bagh at Seiingapatam The history of the last war with Tipu and some part of the subsequent history of Mysore may be read in the Wellington and Wellesley Despatches In Major General Beatson's Siege of Seringapatam and Sir Alexander Allan's Account of Campaign in Mysore may be read in great detail the history of the warfare which ended in the fall of Tipu and the conquest of Seringapatam Beatson was Surveyor-General to the Army ın 1799 during the campaign and Sii Alexander Allan, Bait was Deputy Quarter-Master-General with the Madras and Bengal Forces A work entitled Nairative Sketches of the conquest of Mysore, printed in 1800, contains at the end a descriptive sketch of the storming of Seringapatam, as exhibited in the great historical picture painted by The breach occupies the centre, Sir Robert Ker Porter and in it General Baird, surrounded by his staff, is seen prominently The painting was executed upon a large scale, occupying 2550 sq ft of canvas, and contained several hundred figures, as large as life, with nearly twenty portiaits of Butish Officers. Mi Theodore Hook's Life of Sir David Band, who led the storming party in 1799, partakes the character of a partisan publication, but is full of valuable information. Captain W H. Wilkins' necently published (1912) Life of Sir David Band is a more judicious and interesting record of the great General's career The Rt Hon S. R Lushington's Life of General Lord Hanns, the Commander-in-Chief of the British Army which captured Seiingapatam, is another work which deserves special mention in this connection

A picture of Kiishna Rāja Wodeyar, III as he lived in the sixties of the last century will be found delineated in Varieties of Viceregal Life by Sir William Denison, K.CB, Governor of Madras at the time Mr. Lewin Bowling's Eastern Experiences, published in 1872, covers

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